Ross Reports

on Television Programming

a weekly service for subscribers

New York

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VOL. 1 NO. 9
SUPPLEMENT D

DEC 25 - DEC 31 1949

THIS WEEK --- DEBUTS, HIGHLIGHTS, FUTURES

Sun(25) - ABC(Ch7) 4-5pm; HIGHLIGHT - Scrooge; on WJZ-TV local; Film adaptation of Dickens' "A Christmas Carol" edited by Nat Fowler,ABC, from the British production; Sponsor-Ford Dlrs; Agcy - J. Walter Thompson.

CBS(Ch2) 7-7:30pm; HIGHLIGHT - Christmas Variety Show; from WCBS-TV to E&MW Nets; With MC Robert Q. Lewis, dancers Billy Skipper & Dorothy Babbs, singers Jane Marshall, Byron Palmer, Doretta Morrow & the DeMarco Sisters; Sponsor - Esso; Agency - Marschalk & Pratt;Prod-Barry Wood,CBS; Dir - Alan Handley,CBS;finale of "Tonight On Bway".

DuM(Ch5) 6-11pm; HIGHLIGHT - DuMont Christmas Party; from WABD to E&MW Nets; MC Morey Amsterdam presides in behalf of the Sister Kenny Foundation, with Cliff Edwards, Jack Carter, Paul Winchell, Ted Mack, Dennis James, Arlene Francis, children aided by the Foundation & others; Producer-Director - Robert Loewi, DuM.

NBC(Ch4) 3-5pm; HIGHLIGHT - A&S Christmas Party; on WNBT local from St. Nicholas Arena; Children's show with circus format has MC Paul Winchell, ballplayers Ralph Branca, Rex Barney & Don Newcombe, Ireene Wicker, Clarabelle the Clown & other acts; Sponsor-Abraham & Straus; Agency - Kiesewetter, Wetterau & Baker; Supervisor-Horace Hagedorn,KW&B; Producer - Alan Handley,NBC; Director-Alan Neuman, NBC.

NBC(Ch4) 5-5:30pm; HIGHLIGHT - A Christmas Carol; from WNBT to E&MW Nets; Filmed version of Dickens' classic with Vincent Price as narrator, Taylor Holmes as Scrooge & a cast of 18; Packager - Stokey-Ebert of Hollywood; Filmed by Jerry Fairbanks; Sponsor - Magnavox;Agcy-Maxon.

Tue(27) - WOR(Ch9) 8-8:30pm; DEBUT - Opera Concert; on WOR-TV local; Operatic selections with guest soloists Lois Hunt & John Baker; with Sylvan Levin & the WOR Orchestra; Director - Frank McCarthy. -more-

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Our very best wishes for a MERRY XMAS and a HAPPY NEW YEAR

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The enclosed Pocket PROGRAM Piece is our Holiday gift to Subscribers and other friends of the ROSS REPORTS. We hope it will prove a veritable Santa Claus at those times in your office & home when you just can't lay your hands on a program schedule. Although programming activity may soon make some listings obsolete, we have picked up most of the scheduled January changes, and we plan to reissue the Pocket Piece if you indicate its usefullness.....why not pass the extra copies we have enclosed to others in your office? We'll be happy to supply more should you need them.

Sincere thanks to EVERYONE, and best wishes from - Wally Ross,Henry Colman,Steve Kaplan

Tue(27) - WOR(Ch9) 7:15-7:30pm; DEBUT - Bill Harrington Show; on WOR-TV local; Tues and Thur; Pianist-Singer Harrington in popular songs with guests; Packager-Producer - Douglas Storer; Director - Mende Brown,WOR.

Fri(30) - PIX(Ch11) 7:30-8pm; DEBUT - Guggenheim; on WPIX local; MC John McCaffery and guest panel in quiz show based on parlor game of same name; Packager - Addison Smith; Director - Edward Stasheff,WPIX.

Sat(31) - ABC(Ch7) 5-7:15pm; HIGHLIGHT - Stagedoor Canteen; film on WJZ-TV local; Famous star-studded film with Katherine Hepburn, Tallulah Bankhead, Edgar Bergen, Lunt and Fontanne and others.

CBS(Ch2) 10:30pm-12:10am; HIGHLIGHT - New Year's Eve Show; MC Ed Sullivan with Robert Q. Lewis, Abe Burrows, Gertrude Berg, Fred Waring Group, Ralph Bellamy, Ed Wynn kinescope segment & Harry Sosnick & Orchestra; Producer - Marlo Lewis; Director - David Rich,CBS.

NBC(Ch4) 10:30-11:45pm; HIGHLIGHT - New Year's Eve Party; from WNBT to E&MW Nets; Variety show with MC Morey Amsterdam, singer Bibi Osterwald, dancers Tip, Tap & Toe, The Charioteers, The Magid Triplets, singer Boyd Heath and others; Producer - Vic Mcleod, NBC; Director - Alan Nueman,NBC.

NBC(Ch4) 11:45pm-12:05am; HIGHLIGHT - New Year's Eve From Times Square; from WNBT to E&MW Nets; Paul Winchell & Jerry Mahoney interviewing people in Times Square; assisted by Jeanne Shepherd & Harvey Stephens; Sponsor - Hamilton Watch Co; Agency - BBD&O; Super - Chester Kulesza,BBD&O; Director - Doug Rodgers,NBC;

Sun(1) - CBS(Ch2) 5-6:15pm; DEBUT - Opera Television Theater; from WCBS-TV to E&MW Nets; Repertory company of guest conductors & singers; frist program: "Carmen" by Bizet, with Gladys Swarthout, Robert Merrill and Robert Rounseville, sung in the original French; Narrator & Artistic Director - Lawrence Tibbett; Managing Director - Henry Souvaine; Stager - Boris Goldovsky; Supervising Musical Director-Walter Ducloux; Settings - Richard Rychtarik, CBS.

NBC(Ch4) 5-6pm; HIGHLIGHT - Exit '49; on WNBT local; Filmed news highlights of the past year with Narrator Robert Trout; Sponsor - Ballantine; Agency - J. Walter Thompson; Packager - Telenews.

FUTURES

Jan 3 Football Highlights; film on WCBS-TV; time to be announced; Highlights of the top three football games played Jan 2; Sponsor - Gillette; Agency - Maxon; Packager - Telenews.

Jan 4 That Wonderful Guy debuts from WJZ-TV to E&MW Nets; 9-9:30pm Wednesdays; Situation comedy with Neil Hamilton & Jack Lemmon & others; Packager - Charles Irving Prods; Director - Hal Gerson,ABC; Writers - Charles Gussman & Russell Beggs; Sets - Al Heschong,ABC.

Jan 6 You Are An Artist returns on WABD local; 7:30-7:45pm Fridays; With Jon Gnagy; Sponsor - Doubleday & Co (13 weeks); Agency - Huber Hoge & Son.

Briefs from the Trade & General Press

AT&T ANNOUNCES COAXIAL TIMETABLE - American Telephone and Telegraph System announced its coaxial timetable for 1950. In March, the cable will be extended to include Memphis; in April, Norfolk. Johnstown, Pa., will be served by June, Charlotte, N.C. by September, and during that month, Greensboro, N.C., Atlanta, Birmingham & Jacksonville will all be joined to the networks, either by cable or radio relay. Indianapolis, Louisville, Davenport & Des Moines, Ia., Rock Island, Ill., Omaha and Kansas City will receive TV network service for the first time next October. (Today's Advertising)

TVA SEEKS PEACE - The newly-organized Television Authority has invited the Screen Actors Guild to join with it in a TV partnership, and has asked SAG to hold up negotiations with film companies until the two groups can meet, preferably on January 6. (Television Daily)

THEATER TELEVISION HEARING PROBABLY IN EARLY 1950 - Reports from Washington indicate that the FCC will probably hold hearings early next year on the problem of providing channels for theater television. Officials of the FCC have given unofficial assurance that an attempt will be made to schedule hearings before the resumption of testimony on color television in mid-February. (Television Daily)

MOVIES SECOND TO TV AS ENTERTAINMENT, RESEARCH REVEALS - Audience Research Inc. has found that films rate second to television for entertainment among filmgoers owning TV sets. Among filmgoers who do not own sets, motion pictures represent the favorite evening pasttime of 34%, radio 14% and TV 3%. But, when a family buys a set, films drop in favor to 28%, TV rises to 37% and radio drops to 4%. The research outfit pointed out that the only reason TV cannot be regarded as a serious nation-wide competitor to the movies at the present time is the fact that less than one in 10 families have TV sets at present. (Variety)

APPOINTMENTS MADE FOR CANADIAN TELEVISION - Fergus Mutrie of Toronto and Aurele Seguin of Montreal were named directors last week of television for the Canadian Broadcasting Corporation. Canada's first TV programs will probably be on the air by midsummer of 1951. (Television Daily)

TV SET SALES AT ALL-TIME HIGH - Holiday sales of television receivers have set records all over the United States, according to a nation-wide survey made by Motorola, Inc. According to the report, sales are from 100 to 600 per cent ahead of last year, causing shortages of sets in stores in most cities throughout the country. (Television Daily)

DAYTIME TELEVISION ON THE UPSWING IN TWO CITIES SURVEYED - WCAU-TV, Phila, in a survey, has found that daytime programming has paid off well, from both advertisers and network's point-of-view. ...Pulse figures show that the "Top Five" local daytime shows on WCAU-TV are on a par with the "Top Five" local nighttime shows on all stations...over-all TV viewing in daylight hours in Los Angeles has swung up sharply, according to a recent Hooper report. Report states that average increase in daytime viewing is up 70%. (Today's Adv)

Re our October survey of Commercials, please credit Special Purpose Films with having produced the current series being used by Proctor & Gamble for Crisco, Ivory & Duz. We plan to do another Commercials Survey in February.

PROGRAM	NET	TIME	GUESTS
SUNDAY, DECEMBER 25			
Celebrity Time	ABC	10-10:30pm	Lena Romay, Roland Young
Colgate Theater	NBC	8:30-9pm	Blessed Are They by True Boardman; with Ian Keith, Norma Jane Marlowe, Diana Marlowe, Horace Braham, Norma Chambers, Ralph Cullinan, Harry Gresham
Goodyear-Whiteman Revue	ABC	7-7:30pm	Rise Stevens & Vienna Boys Choir
Leave It To The Girls	NBC	8:30-9pm	Bill Slater, Harriet van Horne, Betty Furness & Eloise McElhone
Philco Playhouse	NBC	9-10pm	In Beauty Like the Night by Louis Arnold; with Alfred Ryder, Mary Alice Moore, Mercer McLeod & Bram Nossen
Say It With Acting	NBC	6:30-7pm	As The Girls Go vs. Montserrat
This Is Show Business	CBS	7:30-8pm	Arlene Francis, Georgia Gibbs, Myron Cohen & Peg Leg Bates, dancer
Toast of the Town	CBS	8-9pm	Larry Storch, comedian; Stamford Group child dancers; Rosemary Clooney, songstress; Martez & Lucia, dancers; Jimmy Jimaine, comedian-musician; Tattlers, dancers-singers
MONDAY, DECEMBER 26			
A. Godfrey Talent Scouts	CBS	8:30-9pm	Lois Bannerman, harpist; The Beachcombers, vocalists; Keith Knight & Molly Starkman, singers
Chevrolet Tele-Theater	NBC	8-8:30pm	I Cover Times Square by Harold Huber; with Harold Huber, Jean Carson & Adrienne Bayon
Lights Out	NBC	9-9:30pm	The Man Who Couldn't Lose by Edward Mabley & Ruth Friedlich
OKay Mother	DuM	1-1:30pm	Judy Holliday's mother
Silver Theater	CBS	8-8:30pm	Four Callers by Robert Arthur; with Donald Buka, Mary K. Wells, Florence Robinson, Vaughn Taylor & Jim Ingler
Studio One	CBS	10-11pm	The Inner Light by Dr. Hugo Csergo; adapted by Joseph Liss; with Margaret Phillips, Theo. Newton & Mary Valle

Guests on TV — Permanent Cast Carried In Monthly Breakdown — Dec 23-Dec 31

PROGRAM	NET	TIME	GUESTS
		TUESDAY, DECEMBER 27	
Actors Studio	CBS	8-8:30pm	Country Full of Swedes by Erskine Caldwell; adapted by Sam Elkin; with E.G. Marshall, Dorothy Sands, Elliott Sullivan, Billie Lou Watt & Les Nielson
Eloise Salutes The Stars	DuM	7:30-7:45pm	Dickinson Eastham, singer; Ceil Chapman
OKay Mother	DuM	1-1:30pm	Mrs. Gladys Hall, movie columnist
Suspense	CBS	9:30-10pm	The Case of Lady Sannox by A.Conan Doyle; adapted by Robert Wallsten; with Stella Adler, Berry Kroeger & Henry Brandon
Texaco Star Theater	NBC	8-9pm	Milton Berle returns
		WEDNESDAY, DECEMBER 28	
A. Godfrey & Friends	CBS	8-9pm	Dr. Franz J. Polgar, hypnotist; Momikai & her dancers
At Home Show	CBS	7:45-8pm	Iva Withers, vocalist
Kraft Theater	NBC	9-10pm	New Brooms by Frank Craven; with Wm. Lee, Will Hare, Frances Waller, June Dayton, Doe Avedon, Richard Hamilton & Wm. Lynn
OKay Mother	DuM	1-1:30pm	Patrice Munsel
		THURSDAY, DECEMBER 29	
OKay Mother	DuM	1-1:30pm	Nancy Andrews, comedienne
Romance	CBS	8:30-9pm	Afternoon of a Faun by Edna Ferber; adapted by Halstead Wells
		FRIDAY, DECEMBER 30	
Ford Theater	CBS	9-10pm	The Farmer Takes A Wife by Marc Connelly & Frank B. Elser; adapted by Max Wilk; with Dane Clark & Geraldine Brooks
OKay Mother	DuM	1-1:30pm	Mrs. Sam Wanamaker
		SATURDAY, DECEMBER 31	
Twenty Questions	WOR	8-8:30pm	Buddy Rogers
Who Said That	NBC	9-9:30pm	Henry Morgan & H.V. Kaltenborn

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DEC 25 - JAN 7 1950

THIS WEEK --- DEBUTS, HIGHLIGHTS, CHANGES

Sun(1) - CBS(Ch2) 5-6:15pm; DEBUT - Opera Television Theater; from WCBS-TV to E&MW Nets; Future times to be announced; Repertory company of guest conductors & singers; first program: "Carmen" by Bizet, with Gladys Swarthout, Robert Merrill, Robert Rounsville & others; Artistic Director - Lawrence Tibbett; Producer - Henry Souvaine; Stager - Boris Goldovsky; TV Director - Byron Paul,CBS; Sets - Rychtarik,CBS

CBS(Ch2) 7-7:30pm; DEBUT- Young And Gay; from WCBS-TV to E&MW Nets; Situation comedy based on the Cornelia Otis Skinner-Emily Kimbrough novel; replaces "Tonight On Broadway"; cast includes Bethel Leslie, Mary Malone, Harry Bannister, Agnes Young & others; Packager-Producer - Carol Irwin; Dir - Frank Schaffner,CBS; Casting - Doris Quinlan at the Irwin Office.

NBC(Ch4) 5-6pm; HIGHLIGHT - Exit '49; on WNBT local; filmed news highlights of the past year with Narrator Robert Trout; Packager - Telenews; Sponsor - Ballantine; Agency - J. Walter Thompson.

Tue(3) - CBS(Ch2) 10-10:30pm; HIGHLIGHT - Football Highlights; on WCBS-TV local;Films of the top three football games played January 2; Packager - Telenews; Sponsor - Gillette; Agency - Maxon.

NBC(Ch4) 6:50-6:55pm; HIGHLIGHT - Ladies Home Journal; 5 minute short plugs magazine serial about lives of the present Princesses of England; Sponsor - Ladies Home Journal; Agency - BBD&O; Films made by BBD&O & United World Films; First of 1 week campaign on 46 Sta in 22 mkts.

- more -

THIS ISSUE

Wed(4) - ABC(Ch7) 9-9:30pm; DEBUT - That Wonderful Guy; from WJZ-TV to E&MW Nets; A situation comedy concerning the exploits of a columnist and his valet; with Neil Hamilton, Jack Lemmon and others; Packager-Charles Irving Prods; Director - Hal Gerson,ABC; Writers - Chas.Gussman & Russell Beggs; Sets - Al Heschong,ABC.

CBS(Ch2) 9-9:30pm; DEBUT - Abe Burrows' Almanac; from WCBS-TV to E&MW Nets; Comedy-variety show with MC Burrows, Milton DeLug & Orchestra and variety guests; this show - composers Betty Comden & Adolph Green and The Lunds dance team; Prod - Burrows; Dir - Alan Dinehart,CBS.

NBC(Ch4) 8-8:30pm; RETURN - Believe It Or Not; from WNBT to E&MW Nets; New format is a straight dramatic series & features the camera as narrator in a dramatized episode from the collection of Robert Ripley; Packager - Douglas Storer; Sponsor - Ballantine; Agency - J.Walter Thompson; Prod-Dir-Casting - Harry Herman, JWT.

Fri(6) - PIX(Ch11) 8-9:30pm; RETURN - Premiere Theater; on WPIX local; thirteen outstanding British & American motion pictures with MC Warren Hull; first film: "Pygmalion" by Bernard Shaw with Leslie Howard & Wendy Hiller; Sponsor - Doubleday & Co; Agency - Huber Hoge & Sons;Supervisor - Jack Munhall, Huber Hoge.

Sat(7) - CBS(Ch2) 7:30-8pm; HIGHLIGHT - Ken Murray Premiere;from WCBS-TV to E&MW Nets; Pre-program activities from Studio 51, Maxine Elliott Theater with MC's Faye Emerson, Robert Q. Lewis, Douglas Edwards & guests.

CBS(Ch2) 8-9pm; every-other-Saturday; DEBUT - Ken Murray Show; from WCBS-TV to E&MW Nets; Comedy-variety show with Murray & guests; first show features a scene from "Death Of A Salesman" with Gene Lockhart and Alan Hewitt; Sponsor - Anheuser-Busch for Budweiser; Agcy - D'Arcy; Supervisor - Paul Louis,D'Arcy; Producer - Frank Satenstein,CBS; Director - Herbert Sussan,CBS; Casting - John Greenhut at MCA.

CBS(Ch2) 9-9:30pm; CHANGE - Ed Wynn Show; from WCBS-TV to E&MW Nets;on film; kinesc at KTTV Hollywood; New Sponsor - Camels; Agency - Wm Esty; Producer - Harlan Thompson; Director - Ralph Levy,KTTV.

NBC(Ch4) 9:30-10pm; DEBUT - Around The Town; from WNBT to E&MW Nets;Visits to interesting spots around NY with MC Bob Stanton & NBC Mobile Unit; Producer - Bill Garden,NBC; Director - Don Hillman, NBC.

THIS WEEK'S TIME CHANGES - CBS-Winner Take All now 10-10:30pm Tues; Pantomime Quiz now 9:30-10pm Sat; Strictly For Laughs adds Thur 7-7:15; Paul Arnold adds Thur 7:15-7:30pm; replace"Dione Lucas".....NBC-Black Robe now 8-8:30pm Thur; Who Said That now 8:30-9pm Thur; Mary Kay & Johnny now 9-9:30pm Sat; Meet The Press now 10-10:30pm Saturdays.

FUTURES

Jan 9 Snarky debuts from WCBS-TV to E&MW Nets; 7:45-7:55pm Mon,Tue,Th,Fri;Children's marionette show with Bil & Cora Baird replaces "Sonny Kendis;"Dir-Y.Brynner,CBS.

Feb Eleanor Roosevelt debuts from WNBT to E&MW Nets; time to be announced;Tea party format features discussions with prominent guests; Packager - Elliott Roosevelt and Martin Jones,Jr.

NEWS DIGEST

Briefs From The Trade & General Press

CBS COLOR TESTS - The most comprehensive and intensive test in television history will take place beginning January 2, when CBS conducts color tests in New York and Washington. To give a large number of people a chance for the first time to see color television pictures and express their reaction, CBS will install 15 color sets in one or more Washington locations to which the public will have access. In New York, the broadcasts will be over the standard television transmitters of WCBS-TV and WOR-TV. Washington broadcasts will be carried by WOIC. Broadcasts in Philadelphia, which will start after the tests in other cities have gotten under way, will be over WCAU-TV. Tests will include both live and film programs, and will be conducted during hours that will not interfere with the regular local or network broadcasting schedules of the cooperating stations. The New York broadcast schedule will be from 9am to 1:45 pm, Monday through Saturday. Tests will terminate February 1.

NIELSON FINDS EVENING VIEWING UP - Latest Nielson report reveals that viewers, on the average, spent three hours an evening with their television sets during the 28 evenings ending December 10, an increase of 7% over the last Nielson findings. Daytime viewing (3-6pm, Mon-Fri), is on the upgrade in New York, having increased 44% over his last report. Sunday afternoon hours showed an increase of 42%. (Today's Advertising)

THREATENED STRIKE POSTPONED - The threatened New Year's Eve strike by the Radio and Television Directors Guild against the four major networks has been called off for at least a month. Negotiations will be continued until January 31, with future discussions, beginning Wednesday, to cover wages, hours and working conditions. (TV Daily & NY Times)

SARNOFF PREDICTS - Brigadier General David Sarnoff, RCA board chairman, predicted last week that there will be about 20,000,000 television sets in American homes within five years, making for an audience of approximately 75,000,000 people. He said that during 1949, TV "shook off its adolescence and came into man's estate."

TV BROADCASTERS OPERATED HEAVILY IN RED IN '48 - In their first year of operation, 1948, television broadcasters, according to an FCC report, suffered a loss of approximately $15,000,000. None of the 50 stations on the air in 1948 made a profit. The 17 stations which operated the entire year lost on an average of $300,000. Of the 50 stations in operation in 1948, half were on the air six months or less. (Variety)

PHONEVISION IN CHICAGO NEXT SPRING - Zenith Radio Corporation indicated last week that it would definitely go ahead with plans for bringing phonevision to Chicago sometime next Spring. Zenith also has an application before the FCC for rights to obtain Chicago's Channel 2. (Variety)

FOURTH N.Y.-CHICAGO CHANNEL - AT&T announced that a fourth westbound channel between New York and Chicago will be placed in operation next Summer, thus eliminating time-sharing by the four networks now feeding their programs via the cable. There are presently three westbound and one eastbound channels available by coaxial cable. The new relay system will provide the additional westbound channel, and the current eastbound channel will be moved from the coaxial cable to radio relay. The eastbound TV channel now on the coax will be converted to telephone use. (TV Daily)

PROGRAM	NET	TIME	GUESTS
		SATURDAY, DECEMBER 31	
Cavalcade of Stars	DuM	9-10pm	Rosario & Antonio, dancers; Jean Carroll, comedienne; David Powell, dancer; The Wong Sisters, acrobats
Hollywood Screen Test	ABC	7:30-8pm	Edward Everett Horton, lead; Hildy Parks, actress; Peter Brandon, actor; Vera Massey, songstress
Twenty Questions	WOR	8-8:30pm	Buddy Rogers
Who Said That	NBC	9-9:30pm	Henry Morgan & H.V. Kaltenborn
		SUNDAY, JANUARY 1	
Celebrity Time	ABC	10-10:30pm	Shirley Booth & Gene Lockhart
Colgate Theater	NBC	8:30-9pm	I'll Marry You Later by Katherine Brush; adapted by Robert Wallsten; with Roberta Jonay, Bobby Sherwood, Andrea Mann, Walt Klavun & Donald Keyes
Goodyear-Whiteman Revue	ABC	7-7:30pm	Patricia Morison
Leave It To The Girls	NBC	8:30-9pm	Kathi Norris, Betty Furness, Ed Herlihy
Philco Playhouse	NBC	9-10pm	Little Boy Lost by Margharita Laski; adapted by Joseph Liss; with Lotta Stavisky, Ann Minot, John Newland, Alfreda Wallace & Richard Purdy
This Is Show Business	CBS	7:30-8pm	Faye Emerson, guest panelist; Larry Best, comedian; Beatrice Kay, soubrette
Toast of the Town	CBS	8-9pm	Mary McCarty; Charles Laughton; Tong Bros, acrobats; The Bairds, puppeteers; Joan Barton, singer
		MONDAY, JANUARY 2	
A. Godfrey Talent Scouts	CBS	8:30-9pm	Johnny Kirby, singer; Rose Derian, soprano; Dell Staton Trio, instrumentalists; Frank Gamboni, singer
Faye Emerson Show	CBS	11-11:15pm	Abe Burrows
Chevrolet Tele-Theater	NBC	8-8:30pm	Hart to Heart by Elmer Ransom; with Dick Foran, Louise Allbritton & Roscoe Karns

Guests on TV — Permanent Cast Carried In Monthly Breakdown — Dec 31-Jan 7

PROGRAM	NET	TIME	GUESTS
		MONDAY, JANUARY 2	
Lights Out	NBC	9-9:30pm	The River Man by Jack Bearfield; with Athena Lord, Elizabeth Moore, LaMont Johnson, Eddie Garr & Henry Brandon
Mohawk Showroom	NBC	7:30-7:45pm	Bob Smith
OKay Mother	DuM	1-1:30pm	Helen Craig, actress
The Silver Theater	CBS	8-8:30pm	The First Show of 1950 by Felix Jackson; with Conrad Nagel, George Reeves & Joyce Matthews
Studio One	CBS	10-11pm	Riviera by Ferenc Molnar; adapted by Worthington Miner; with Dolly Haas, David Opotashu & Tonio Selwart
Vanity Fair	CBS	4:30-5pm	Carolyn Schnurer, designer; Madame Vassili C. Bendramis,ambassador's wife
		TUESDAY, JANUARY 3	
Actors Studio	CBS	8-8:30pm	Hannah by Mary E. Wilkins; adapted by David Shaw; with Frances Ingalls, Eva Condon, Ethel Remy, John McGovern, Les Nielson, Walter Davis & Joseph Graham
Eloise Salutes The Stars	DuM	7:30-7:45pm	Irving Caesar, composer; Margo, actress
OKay Mother	DuM	1-1:30pm	Jane L. Hayford, director of World Organization of Mothers of All Nations
Opera Concert	WOR	8-8:30pm	Ann Ayars & Robert Weede
Suspense	CBS	9:30-10pm	Morning Boat To Africa by Maurice Hill; adapted by Kenneth White & Douglas Woo Gibson; with Nina Foch & King Calder
Texaco Star Theater	NBC	8-9pm	Patrice Munsel, John Boles, O'Donnell and Blair, novelty act;Sissle & Blake.
Vanity Fair	CBS	4:30-5pm	Nancy McClelland, designer; Catherine Allan, housekeeping director of Savoy-Plaza; Margaret & John Kieran

Guests on TV — Permanent Cast Carried In Monthly Breakdown — Dec 31-Jan 7

PROGRAM	NET	TIME	GUESTS
		WEDNESDAY, JANUARY 4	
A. Godfrey & Friends	CBS	8-9pm	H. Allen Smith & Josh White
At Home Show	CBS	7:45-8pm	Priscilla Gillette, singer
The Clock	NBC	8:30-9pm	Firebug by Peter Whitehead; with Helen Marcy, Phil Arthur, Jack Albertson & Priscilla Towers
Kraft Theater	NBC	9-10pm	That Naborly Feeling by Joe B. Smith; with Valerie Cossart, Warren Parker, Enid Markey, Philip Tonge, Leona Powers
Mohawk Showroom	NBC	7:30-7:45pm	Fred Lowery, blind whistler
OKay Mother	DuM	1-1:30pm	Patricia Kirkland, actress
Vanity Fair	CBS	4:30-5pm	Barbara Lawrence, beauty expert; Victor D'Amico, educator
		THURSDAY, JANUARY 5	
Inside USA	CBS	8:30-9pm	Lee Tracy
OKay Mother	DuM	1-1:30pm	Irra Petina, singer
Vanity Fair	CBS	4:30-5pm	James Warburg, author
		FRIDAY, JANUARY 6	
Mohawk Showroom	NBC	7:30-7:45pm	Jerry Wayne, singer
OKay Mother	DuM	1-1:30pm	Mrs. Dale Carnegie
Vanity Fair	CBS	4:30-5pm	Douglas Tucmey, building expert; Cleveland Amory, author
		SATURDAY, JANUARY 7	
Ed Wynn Show	CBS	9-9:30pm	Lucille Ball & Desi Arnaz

The foregoing listings are as complete as possible at presstime on Friday. Lack of advance information by producers forestalls absolute completeness. Are there any other shows you would like us to cover?

WEEKLY SHOW REVIEW

(This weekly feature is designed to serve as a clearing house for production techniques which have made those shows which we review outstanding in their categories)

#9 - "VANITY FAIR"

SPONSORS (Participating) - Maiden Form, Airwick
AGENCY - William H. Weintraub
PRODUCER - Gilbert Fates, CBS
DIRECTOR - Frances Buss, CBS
RESEARCH - Virginia Schone, Anne Kelleher
SETTING - William Cesal, CBS
TELEVISION DEBUT - October 12 1948

With daytime programming having just celebrated its first anniversary - and having paid its way, too, in representative sections of the country - there has been much interest recently in the planning and executing of women's programs to fill that wide-open morning and afternoon time availability.

The CBS five times weekly Vanity Fair can be classified as a successful example of an established daytime program. It's a show not only aimed at women; it is created by them as well. Presided over by Dorothy Doan and directed by Frances Buss, the program dates back to October 1948, when it was presented twice weekly over WCBS-TV. At present, it is seen each week-day by viewers in Philadelphia and Washington as well. Two participating sponsors are soon to be joined by a third, and sponsor satisfaction seems assured by a mail pull of over 3,000 letters to a recent booklet offer. Test transcriptions shown on the West Coast have met with viewer approval. Further, Vanity Fair was one of five CBS shows mentioned in Variety's award to that station last Fall.

Wishing to begin a program for women viewers in the Fall of 1948, and desiring a reporter rather than an actress for the role of hostess, CBS engaged Dorothy Doan for the job. She, at that time, was feature writer for the International News Service, covering particularly United Nations personalities and sessions. Her background of newspaper reporting and coverage of women's activities was believed to be ideal for a show that was to aim at presenting topics of interest to a feminine audience. Miss Doan wished to depart from the type of show that spoke only of fashion, beauty and cooking hints, and "appeal to their minds, as well as their vanity." Despite some opposition, she has done this, tackling such topics recently as the housing dilemma, along with excursions into rug-weaving and the late Paris fashions. Her audience, overwhelmingly women, has been enthusiastic in its response.

On the December 29th telecast, Miss Doan presided in a relaxed manner over a program which introduced high school winners of a national sewing contest, and presented a couple from New Jersey, whose budgeting and thriftiness have enabled them to live comfortably on a limited income. Camera work was unobtrusive, keeping the viewers' attention fixed on the conversation and guests.

FORMAT - The program is divided into two segments, not necessarily equal in length. The first section covers a how-to-do subject, such as care of household articles or chafing dish cooking, the second introduces a guest who is informally interviewed by Miss Doan as they sit on a couch. From time to time, there is a debate on some pertinent issue.

RESEARCH - Two researchers, Virginia Schone and Anne Kelleher, one assigned to the how-to-do section of the show, the other to the interview part of the program, work constantly to develop new ideas and round up people of interest to the television audience. Researchers pay a personal call on each prospective guest to decide the person's suitability as an interviewee. The broad outline of each telecast, including guests scheduled to appear, is set about three weeks ahead. No actual scripts are used, only a general outline to aid in getting interviews off to a good conversational start. Guests comments are ad-lib.

GUESTS - The number of guests appearing on each telecast varies from one to four, depending upon person and topic...often, there is one guest for each section of the program. The list of visitors to the show is a highly diversified one, including, recently, designers, authors, teachers, beauticians, a toy design expert, a marriage counselor, an expert on foot care, a housing authority representative and occasionally an actor or actress. Guests receive no compensation for appearing.

DIRECTION - Frances Buss, CBS Television's only full-fledged woman director, pilots the program. Her TV experience dates back to 1941. Miss Buss' most trying problem is that Vanity Fair uses non-professional people almost exclusively, and often she finds herself directing persons whose knowledge of the camera is purely heresay. Her aim is to strive for consistent story-telling picture quality, and the simplicity and complete informality which she feels belongs on this type of program. She does not use intricate camera shots, believing that they distract from what guests are saying; instead, she tries to make the camera reportorial.

REHEARSALS - Daily rehearsing sessions begin at 10am, when the guests appearing on the current show arrive on the set to be put through their television paces by the director. Details of production and dry rehearsals take approximately four hours. Daily camera rehearsals commence at three, and last for about 45 minutes. Remaining minutes before show time are used by Miss Doan to further familiarize herself with guests' backgrounds, and to put them at ease before the cameras start turning.

STUDIO & SETTINGS - One set is used, a permanent living room designed by CBS' William Cesal; a kitchen set, utilized by the "Homemakers' Exchange" program (telecast from the other side of the studio), has been employed by the show upon occasion. Rehearsals and telecasts are from Liederkrantz Hall, on East 58th Street. The studio is a large and busy affair, from which several other CBS multi-weekly shows emanate.

COMMERCIALS - Since its return to the air this Fall after a Summer hiatus, the program has been under cooperative sponsorship. Maiden Form Brassieres and Air Wick have three spots weekly on the show: one each on Monday, Wednesday and Friday. Commercials are integrated during the guest interviews; the Air Wick plugs are on film, made by Television Features, Inc., and usually come at the middle portion of the program. Following the filmed commercial, there is a half-minute discussion about the product by Miss Doan. Maiden Form commercial is live, and consists of having her describe the product. Tuesday and Thursday segments of the program are sustaining at present, but beginning January 9th, will have a participation by Fashion Frocks through the Franklin Bruck Agency. As quoted in ROSS REPORTS, spots on the program cost $550 per participation, including time.

LAST WEEK'S DEPARTURES (Continued From Page 2)

CBS -- Tonight On Broadway departed Sun Dec 25; Burton Holmes departed Sun Dec 25; The Bigelow Show departed Wed Dec 28; Dione Lucas departed Thu Dec 29.

NBC -- Portrait of America departed Thu Dec 29.

Ross Reports

on Television Programming

a weekly service for subscribers

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VOL. 1 NO. 10
SUPPLEMENT A

JAN 8 - JAN 14 1950

THIS WEEK --- DEBUTS, HIGHLIGHTS, CHANGES

Sun(8) - CBS(Ch2) CHANGE - WCBS-TV Sunday schedule begins at 5pm; "Lamp Unto My Feet"now 5-5:30pm; "Overseas Press Club" now 5:30-6pm; "The Chuck Wagon" now 6-7pm; "Mr. I. Magination" now 7-7:30pm, replaces "Young and Gay" which departed January 1.

Mon(9) - CBS(Ch2) 7:45-7:55pm; DEBUT - Life With Snarky Parker; kinesc;from WCBS-TV to E&MW Nets; Mon, Tue, Thu & Fri; children's marionette show with Bil & Cora Baird; Writers - Bil Baird, Tom Murray & Paul Peterson; Producer-Director - Yul Brynner, CBS.

PIX(Ch11) 8-10:45pm; HIGHLIGHT - Silver Skates Finals; on WPIX local;finals of annual amateur contest with ice carnival featuring Ellen Seigh, Skippy Baxter & others; Announcers - Jack McCarthy & Joe Bolton; Sponsor - R&H Beer; Agency - Paris & Peart; Dir - Jack Murphy,PIX.

Tue(10) - CBS(Ch2) 10-11pm; DEBUT - Wrestling; professionals bouts from St. Nicholas Arena; from WCBS-TV to E&MW Nets; Commentator - Bill Johnson; Producer-Director - Judson Bailey,CBS; Participating Sponsors.

CBS(Ch2) 11-11:15pm; CHANGE - Faye Emerson Show; on WCBS-TV local; Robert Q. Lewis substitutes for several weeks during Miss Emerson's absence.

WOR(Ch9) 7-7:15pm; DEBUT - The Phantom Rider; on WOR-TV local; Tues-Sat; New western adventure series for children with animated sequences by cartoonist Tom Howell; Producers - Bories & White; Director - Mende Brown, WOR; Writer - Gene Hurley.

- more -

THIS ISSUE

* Your response to our poll has been gratifying. Evidently you've been waiting for the opportunity to sound off. We'll continue to accept your replies for one more week....result - a truly representative poll of the TV industry.

Wed(11) - PIX(Ch11) 8-11pm; DEBUT - Golden Gloves Boxing Tournament; on WPIX local; series of 13 telecasts of the annual contest from Ridgewood Grove, St. Helenas & Madison Sq. Garden; Commentators - Jimmy Powers & Jack McCarthy; Sponsor - Chevrolet Dealers of NY; Agency - Campbell-Ewald.

Fri(13) - NBC(Ch4) 9:30-10pm; DEBUT -Life Begins at Eighty; from WNBT to E&MW Nets; replaces "TV Detective"; alternates with "Big Story"; panel of 5 regular members, all over eighty years old, discuss everyday problems sent in by viewers; future guests will be Joe Fields & Bernarr McFadden; Moderator - Jack Barry; Dir - Doug Rodgers,NBC

Sat(14) - NBC(Ch4) 10-11pm; DEBUT - Opera Series; from WNBT to E&MW Nets; opera series in English, produced by NBC's opera department; first opera: "Down in the Valley" by Kurt Weill, with Marion Bell, William McGraw, Ray Jacquemot & Kenneth Smith (half hour only); Artistic Director-Conductor - Dr. Peter Adler, NBC; TV Director - Charles Polacheck, NBC; Technical Dir - Heino Ripp; Settings - Wm. Smith.

THIS WEEK'S TIME CHANGES

CBS -- Pantomime Quiz now 9:30-10pm Saturdays; Winner Take All now 10-10:30pm Tuesdays.

PIX -- Comics On Parade now 2:30-3pm Sundays; Television Chapel now 6-6:30pm Sundays.

WOR -- Apartment 3-C now 7:15-7:30pm Tuesdays through Saturdays.

THIS WEEK'S DEPARTURES

NBC -- Band of America departs Monday, January 9.

LAST WEEK'S DEPARTURES

CBS -- Sonny Kendis Show departed Friday January 6; Young & Gay departed Sunday Jan 8.

NBC -- TV Detective departed Friday January 6.

WOR -- Toon-A-Vision departed Friday January 6; Dorothy Carless departed Friday Jan 6.

LAST WEEK'S TIME CHANGES

CBS -- Ed Wynn Show now 9-9:30pm Saturdays; Strictly For Laughs added Thurs 7-7:15pm; Paul Arnold Show added Thurs segment 7:15-7:30pm

NBC -- The Black Robe now 8-8:30pm Thursdays; Who Said That now 8:30-9pm Thursdays; Mary Kay & Johnny now 9-9:30pm Saturdays; Meet the Press now 10-10:30pm Sat.

LAST WEEK'S ARRIVALS

ABC -- That Wonderful Guy debuted from WJZ-TV to E&MW Nets; 9-9:30pm Wednesdays.

DuM -- Rocky King, Inside Detective debuted from WABD to E&MW Nets; 8:30-9pm Saturdays mystery series with Roscoe Karns; Packagers - Wilbur Stark-Jerry Layton; Director - Bill Marceau, DuM.

CBS -- Opera Television Theater debuted from WCBS-TV to E&MW Nets; future times to be announced.

Young & Gay debuted from WCBS-TV to E&MW Nets; 7-7:30pm Sundays; (see departures

Abe Burrows' Almanac debuted from WCBS-TV to E&MW Nets; 9-9:30pm Wednesdays.

Ken Murray Show debuted from WCBS-TV to E&MW Nets; 8-9pm every-other-Saturday.

Escape debuted from WCBS-TV to E&MW Nets; 9-9:30pm Thursdays; dramatizes escape from reality through fantasy and adventure; Producer-Director - Wyllis Cooper.

Navy Basketball debuted from WMAR-TV Baltimore to E&MW Nets; 2:25-4pm Saturdays first in a series of six games from US Naval Academy; Commentator-Jim McManus.

NBC -- Believe It Or Not returned from WNBT to E&MW Nets; 8-8:30pm Wednesdays; Sponsor - Ballantine; Agency - J. Walter Thompson.

Around the Town debuted from WNBT to E&MW Nets; 9:30-10pm Saturdays.

Saturday Square debuted from WNBQ Chicago to E&MW Nets; 8-9pm Saturdays; show incorporates "Stud's Place" & "Chicago Jazz" in variety format, plus dramatic sketches; with Studs Terkel, Connie Russell & Tail Gate Seven; Producer-Dirs-Ted Mills & Norman Felton, WNBQ; Writers - Paul Rhymer, Charlie Andrews, Roy Winsor & Edith Scharff.

PIX -- Premiere Theater returned on WPIX local; 8-9:30pm Fridays.

The Hobby Club debuted on WPIX local; 5-5:15pm Fridays; children's show explain new hobby weekly; MC - Joe Bolton; Sponsor - Tastychip Company; Agency - State Advertising Service; Director - Cledge Roberts, WPIX.

FUTURES

Jan 22 -- Crusade in Europe returns on WJZ-TV local; 7:30-7:55pm Sundays; filmed history of World War II in Europe; Sponsor - Bowery Savings Bank (13 weeks); Agency - Edwin Bird Wilson.

Jan 23 -- Captain Video from WABD to E&MW Nets; 7-7:30pm Mon-Fri; kid's show starts sponsorship; Sponsor - Walter H. Johnson Candy Co. for Powerhouse; Agency - Franklin Bruck.

Feb 4 -- Variety Show (tentative title) debuts from WNBT to E&MW Nets; 8-10:30pm Sat: first hour will be devoted to movie or play produced on film especially for TV; second hour will present a Broadway type revue; final half hour will be night club revue with variety acts. Participating Sponsors.

Feb -- The Women debuts from WNBT to E&MW Nets; time & date to be announced; dramatized series based on the play by Clare Boothe Luce; cast will include Audrey Christie, Eloise McElhone & Jeff Donnell; Producer - Richard Berger, NBC Director - Hal Keith, NBC; Casting - Berger.

Mar 16 -- Blind Date returns from WJZ-TV to 30 Sta E&MW Nets; time to be announced; Sponsor - Esquire Boot Polish; Agency - Emil Mogul; Packager-Prod- Bernard Schubert; Director - Fred Carr, ABC; Supervisor - Rae Elbroch, at Mogul.

Briefs From the Trade & General Press

DuMONT MOVES TO HALT NBC -- The DuMont Television Network last week asked the FCC to prevent NBC's effort to purchase two-and-a-half hours of preferred time Saturday nights from major TV stations throughout the country. The move was prompted when Sylvester L. Weaver, Jr., head of NBC Television, made an offer to Commander Mortimer W. Loewi, DuMont web director, to buy up a solid block of 2½ hours of DuMont time from 8 to 10:30pm on every Saturday night, beginning February 4, for 13 weeks. Loewi called the projected NBC move a threat to the comprehensive programming efforts of other groups.

SETS AND STATIONS CONTINUE INCREASE -- According to figures released by the Research Department of NBC, as of December 1 1949 there were 94 stations in 56 markets. Four additional stations have taken to the air, bringing the total to 98 stations in 58 markets. It is estimated that, at the present time, there are over one million sets in operation in the New York area, and approximately four million in the entire country. (TV Daily)

UHF EXPERIMENTAL STATION ANNOUNCED -- Operation of a new UHF experimental station began Wednesday, January 4, in Stratford, Conn., according to an announcement by NBC president, Joseph McConnell. Station is designed to help solve the broadcast and reception problems of UHF telecasting, which uses the upper reaches of the spectrum for broadcasting. Special receivers as well as sets equipped with RCA-designed converters have been placed in specially-selected locations in the Bridgeport and Stratford areas. McConnell stated that the experiments are being conducted by NBC to unravel the complex problems in the present space log-jam for TV channels. He stated, further, that the experiment, if successful, could open up vast new areas for hundreds of additional TV outlets in the U.S. (TV Daily)

NEW MANAGER FOR WPIX -- G. Bennett Larson was last week appointed manager of WPIX. Larson, who assumes his duties January 16, is vice-president of WCAU-TV in Philadelphia, and replaces Robert L. Coe, who announced his resignation on Wednesday. Coe had been with the station since January 1948, and aided in its design, construction and operation.

TBA SETS DATE FOR CLINIC -- The annual clinic of the TBA will be held in the Waldorf-Astoria February 8, J.R. Poppele, TBA president, announced last week. Chairman of the meeting, which will attract broadcasters, advertisers, agencies and production people from all over the country, is ABC vice-president in charge of programming, Charles Barry. He will lead the discussion of problems in commercial and sustaining programming at network and local levels. (TV Daily)

RCA & 20TH-FOX RENEW TV CONTRACT -- 20th Century-Fox Film Corporation and RCA signed a pact early last week which calls for further expansion as well as continuation of the two companies' cooperative program which has been carried on for the past two years. Companies will emphasize the continuation of their cooperative research program toward the further development of large-screen black and white motion picture television. W.W. Watts, vice-president in charge of the RCA engineering products department, predicted that theater television history will be made during 1950. (TV Daily)

Guests On TV — Permanent Cast Carried In Monthly Breakdown — Jan 7-14

PROGRAM	NET	TIME	GUESTS
		SATURDAY, JANUARY 7	
Cavalcade of Stars	DuM	9-10pm	Chico Marx, Johnny Mack, dancer, & Alexander Brothers, musicians
Hollywood Screen Test	ABC	7:30-8pm	Margo, lead; Eric Fleming & Bob Parks, test actors; Peggy Mann, test singer
Ken Murray Show	CBS	8-9pm	Gene Lockhart & Alan Hewitt, actors; Joe Wong, comedian; Al Mardo & Dog; Milton Charleston, comic; D'Vaughn Pershing, pianist; Nick Lucas, musician & Danny Alexander, dancer
Twenty Questions	WOR	8-8:30pm	Mimi Benzell, singer
		SUNDAY, JANUARY 8	
Celebrity Time	ABC	10-10:30pm	Jane Pickens & The Lessers, singers
Colgate Theater	NBC	8:30-9pm	Second Generation by Alan Sterne & Verne Jay; with Neva Patterson, Dean Harens, Carroll Ashburn & Pat Breslin
Goodyear-Whiteman Revue	ABC	7-7:30pm	Lina Romay & Marais and Miranda, singers
Leave It To The Girls	NBC	8:30-9pm	Vernon Duke, composer; Carol Bruce, Dorothy Kilgallen & Lenore Aubert
Philco Playhouse	NBC	9-10pm.	Bethel Merriday by Sinclair Lewis; adapted by William Clark; with Grace Kelly, Oliver Thorndike, Mary K. Wells, Ivan Simpson, Mary Patton, Kath. Meskill
This Is Show Business	CBS	7:30-8pm	Leonora Corbett, guest panelist; Vera Zorina, Jack Carter, Sugar Chile Robinson, child pianist
Toast of the Town	CBS	8-9pm	Frankie Laine, Betty & Jane Kean, singers; The Pelletiers, dog act; Dick Drake, mandolin; Randy Brown, novelty act; Kate Murtagh, singer; Fred & Fay, comedians
		MONDAY, JANUARY 9	
A. Godfrey Talent Scouts	CBS	8:30-9pm	Joy Carryl, singer; Stuart Harris, tenor; Ingeborg Nordquist, soprano; Joseph Bernstein, violinist
Faye Emerson Show	CBS	11-11:15pm	Peter Lind Hayes & Mary Healy

PROGRAM	NET	TIME	GUESTS
		MONDAY, JANUARY 9	
Chevrolet Tele-Theater	NBC	8-8:30pm	Midnight Flight by Norman Anthony; with Barry Nelson, Ferdi Hoffman, Melba Rae, Milton Herman & Sylvia Stone
Lights Out	NBC	9-9:30pm	Judgement Reversed by Frederick Frye; adapted by Bob Wald; with Nancy Coleman, King Calder, Ralph Riggs, John Barrow, Bernard Nedell & Humphrey Davis
Mohawk Showroom	NBC	7:30-7:45pm	Carl Ravazza, singer
OKay Mother	DuM	1-1:30pm	Mrs. Russell Crouse
The Silver Theater	CBS	8-8:30pm	Papa Romani by George Panetta & Bill Whitman; with Chico Marx, Bryna Raeburn, Geri Anne Raphael, Danny Harris, John Holden & Isabel Price
Studio One	CBS	10-11pm	Beyond Reason by Devery Freeman; adapted by Worthington Miner; with Mary Sinclair Stanley Ridges, Richard Derr, Haila Stoddard, Peggy French & Anne Ives
Vanity Fair	CBS	4:30-5pm	Joan & David Landman, writers; Kitty Prior, fashion editor
		TUESDAY, JANUARY 10	
Actors Studio	CBS	8-8:30pm	An Ingenue of the Sierras by Bret Harte; adapted by Gunnar Ohberg; with Elliott Sullivan, Nancy Franklin, John Rodney, Jabez Gray, Richard McMurray, John Shay
Eloise Salutes The Stars	DuM	7:30-7:45pm	Juliet Lowell, writer; Brock Pemberton
OKay Mother	DuM	1-1:30pm	Mrs. Joshua Logan
Opera Concert	WOR	8-8:30pm	Herva Nelli, soprano; Nicola Moscona, basso
Suspense	CBS	9:30-10pm	Bomber Command by Robert Stevens; adapted by Halstead Wells; with Geo. Reeves, Susan Douglas, Joseph Holland, Robert Gallagher, Laura Weber & Edward Bryce
Texaco Star Theater	NBC	8-9pm	Unavailable at press time
Vanity Fair	CBS	4:30-5pm	Helen Ridley, culinary expert; Sidonie Gruenberg, director Child Study Assn.

Guests On TV — Permanent Cast Carried In Monthly Breakdown — Jan 7-14

PROGRAM	NET	TIME	GUESTS
		WEDNESDAY, JANUARY 11	
A. Godfrey & Friends	CBS	8-9pm	Billy Gilbert, comedian
At Home Show	CBS	7:45-8pm	Barbara Moser, singer
The Clock	NBC	8:30-9pm	The Book Seller; by Bob Wald; with Philippa Bevans, Jason Johnson, Ted Marcuse, E. G. Wolfington & John Glendenning
Kraft Theater	NBC	9-10pm	The Dark Tower by Alexander Woolcott & George S. Kaufman; adapted by Howard Lindsay; with E.G. Marshall, Flora Campbell, John Newland, John McQuade, Katherine Squire & Mercer McLeod
Mohawk Showroom	NBC	7:30-7:45pm	Rolly Rolls, comedian
OKay Mother	DuM	1-1:30pm	Bethel Leslie, actress
Vanity Fair	CBS	4:30-5pm	Irene Shaffer, educator; Harriet van Horne, columnist
		THURSDAY, JANUARY 12	
Romance	CBS	8:30-9pm	Isle of Spice and Lilies by Wilbur D. Steele; adapted by Sylvia Berger; with Bethel Leslie & Donald Buka
Vanity Fair	CBS	4:30-5pm	Mrs. Alice B. Kiss, bird expert; Mrs. Ruth Bryan Rohde, UN delegate
Who Said That	NBC	8:30-9pm	Leonora Corbett, Oscar Levant, Norm. Thomas
		FRIDAY, JANUARY 13	
Ford Theater	CBS	9-10pm	The Barker; by Kenyon Nicholson; adapted by Nancy Moore; with Lloyd Nolan, Eileen Heckart, William Redfield, Jean Carson, Phil Coolidge & Larry Fletcher
Mohawk Showroom	NBC	7:30-7:45pm	Richard Hayes, singer
OKay Mother	DuM	1-1:30pm	Mrs. Richard Rodgers
Vanity Fair	CBS	4:30-5pm	Todd Duncan & Samuel Kurinsky, designer

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The foregoing listings are as complete as possible at press time on Friday. Lack of advance information by producers forestalls absolute completeness.

WEEKLY SHOW REVIEW

(This weekly feature is designed to serve as a clearing house for production techniques which have made those shows which we review outstanding in their categories.)

#10 - "CAMEL NEWS CARAVAN"

SPONSOR - Camel Cigarettes
AGENCY - William Esty
SUPERVISOR - Stan Lomas, Esty
PROD-DIR - Clarence Thoman, NBC
ASS'T PROD - Ralph Peterson, NBC
FILM EDITOR - Arthur Lodge, NBC
ASS'T - Martin Hoade, NBC
CAMERA ASSIGNMENT - Jesse Sabin, NBC
CHIEF CUTTER - James Pozzi, NBC
RATINGS - November Hooper 21.0; Dec Pulse-Net 13.8(2nd Multi-wkly), Local 11.6 (5).
TELEVISION DEBUT - February 16 1949
COMMENTATORS - John Cameron Swayze in New York; Robert McCormick & Ted Ayres in Wash; Ed Wallace in Cleve; Clifton Utley, James Hurlbut & Clint Youle in Chicago.

"Camel News Caravan" is the exemplification of the universal race against time. Each evening at 7:45pm, Monday through Friday, the news events of the past 24 hours are presented by "Camel Cigarettes and NBC"...some of it live, most of it "on late news film," to quote its commentator John Cameron Swayze. The show is an outgrowth of the "Camel Newsreel," ten minutes of newsreels prepared by Fox-Movietone which took to the air in February of 1948. To bring the warmth and immediacy, which the sponsor feels is so important to a news show, the live element was added and NBC took over the chore of preparing a daily newsreel.

Reviewed Thursday January 5, 7:45-8pm, from a control booth at NBC, the pressure of putting on a program which requires split second timing over and over again was felt by all. From the moment the first film went on to the closing shot of the cigarette in the ashtray, cues were shot back and forth with rapidity and accuracy. First remote was from Washington, live and film, then came back to New York for more film and live sequences, back to Washington, then New York, and ended up with Swayze commenting on the day's news. Five of the films were events that had happened within the past day, the remaining special features on film were highly interesting but not late events. Swayze has a most adept approach to his live commentary, making his memorization seem spontaneous and sincere.

NBC NEWSREEL UNIT - The Camel Caravan department, a special unit of the NBC news department, works as a team and has just moved to new quarters at 106th Street. Here, under one roof, are the writers, editors, cutters, cameramen and lab people who make this show almost a twenty-four hour job. There are some 50 cameramen, staff and freelance, working for the unit on assignments all over the world. Special contracts with overseas newsreel companies also assure a steady supply of world news events.

ROUTINE SHEET - Preparation for the final "shooting" script begins each morning when members of the staff check the wire services and papers and make calls to Washington and other cities in quest of material they might use on the evening's show. If an interesting personality in the news is available in any of the cities, arrangements are made for a remote pickup. By three in the afternoon, film stories have been tentatively set, live commentary has been written and the routine sheet is set up. Newspaper format is used with the most important news stories coming first, followed by less important stories and special features. Where footage is needed...the show runs exactly 865 seconds or 14½ minutes...the lab is informed and furnishes the film.

FILMS - The unit's far flung cameramen keep thousands of feet of film rolling into the 106th Street lab each week. Special news stories are flown from distant points and processed in the New York lab, or in the special case of the Dallas plane crash, flown to Chicago, processed and shown on the Caravan from there before the end of the day. Remote film pickups are also integrated into the program from other cities.Films have come into the New York lab as late as an hour before showtime, though the men prefer to count mid-afternoon as their deadline. When a film does come in at the last minute, time is saved by using the negative for projection with the polarity of the projector being reversed while on the air. To eliminate the possibility of errors, the routine sheet notes whether a film is negative or positive.

Each night's show takes careful editing to eliminate any shots of camels (the sponsor chooses to ignore the live kind), cigars, and events that show bloodshed or human suffering. An average program will have ten film strips, but the amount of film used depneds upon the number of good film stories available. Prime concern in choosing the day's films is "news first."

LIVE NEWS - The live portions of the program with Swayze, guests, or correspondents in other cities bring it spontaneity. Swayze writes and memorizes his own copy as well as the introductions to films and remotes. The news staff writes the narration for the special features and those films on which no scoring appears. (Usually the later news stories.) One or two different announcers are used in the studio each night to narrate these films.

REMOTES - Live and film pickups originate from Washington, Chicago, Philadelphia and Cleveland, wherever a newsworthy story appears. Phone contact is maintained from the beginning of the program with the city or cities and their "on the air" cue is given from the control booth in New York.

PRODUCTION - In its new quarters at 106th Street, the newsreel unit can now coordinate its activities in one central spot, adding almost 3/4 of an hour to the deadline time in eliminating the daily rush from the uptown lab to their former downtown office. Within the week, the paneled "newsroom" set from which the newscast emanates, will be moved to a studio in the same building. The set is complete with maps, a teletype, and clocks which tell the time in other parts of the world. Swayze sits at a modernistic desk, the top of which conceals a cue light and clock. The ever-present monitor is to his right, out of camera range, and in front of him are news releases and the routine sheet. The director informs Swayze at what time a specific camera will be on him, and integrates a variety of camera shots into the show. Only one rehearsal is held before air time. Production budget for the five weekly segments is slightly under $15,000.

COMMERCIALS - The "Camel News Caravan" is handled through William Esty on a yearly basis, and carries a step farther the "Caravan" merchandising idea used by the cigarette company on its AM programs. The endorsement type of commercial has been rigidly adhered to by Camels, but their more than 80 film spots available for this news show include dance numbers, oddities of nature, animated cartoons and other subjects cleverly plugging the sale of cigarettes. The sponsor keeps pace with the program's "up to the minute" quality by using spots that are seasonal, personalities that one might see on newsreels, and by constantly changing the type used. Because news content and commercial copy must be kept separate, a title "The Camel Camera" introduces each spot. Two of these appear on each program. Major producers of the Camel films have been Transfilm, Jerry Fairbanks, and Gray-O'Reilly.

TV SPOTlights The 1950 Automotive Line

A new meaning has been instilled into the word "saturation" by the current radio and television campaigns of America's automotive industry. Aiming at an estimated 5 to 6 million vehicle market during 1950, automotive distributors are expected to spend over $2,000,000 (Radio Daily) in broadcasting during the early weeks of this New Year.

The trend is decidedly toward Spot activity.....New York City is so completely saturated with announcements that viewers must be sighing over the dearth of rainfall by way of contrast. Between the two media - radio and TV - there is a decided increase in the use of video this year, based on the tremendous sponsor satisfaction with last year's introductory campaigns.

In the following breakdown by manufacturer, we have naturally laid stress on the television activity while passing over radio briefly. However, radio activity is generally heavy, sparked by Ford's reported half million dollar expenditure for Mutual and CBS program sponsorship between January 4 and 18. An indication of television coverage may be gleaned from the analyses below:

CHEVROLET - New York's Local Chevrolet Dealers use radio & TV as their exclusive advertising medium. During their December 27 - January 11 Teaser campaign to create interest in the 1950 unveiling by metropolitan area showrooms on January 7, they blanketed all six local stations with an estimated 300 spots, which included every announcement available on WOR-TV - both evening and during the daytime Telefax news program. Other channels have been covered with both participations and station breaks and with plugs inserted into the regular weekly programs: "Pantomime Quiz" on WCBS-TV, "Famous Jury Trials" on WABD, Roller Derby on WJZ-TV, and "Winner Take All" on WCBS-TV. Beginning on January 11, the Chevrolet Dealers will pick up New York's Golden Gloves Tourney over WPIX, and during the next three months will continue to run spots over WNBT, WCBS-TV, WABD and WJZ-TV.....Campbell-Ewald reports that the proportion of Chevrolet television spots this year is between 2 & 3 times that of 1949. In addition to local coverage, Chevrolet is reaching every station and major market in the country and will continue to exploit these outlets throughout 1950. (See Pg 12 profile).

BUICK - Through the Kudner Agency, Buick is using a series of four 20-second teaser spots, produced by Transfilm, on over 80 television stations in all geographic areas. The campaign will run through January 14th, with plans indefinite as to future activity. In New York City, Buick spots appear on WCBS-TV, WNBT, WABD and WJZ-TV during the one-week activity. The sponsor's only previous television foray was the Olsen & Johnson program. Campaign is sponsored by the motor company and not the dealers. It features the 19 new Buick models and points up the wide price range.

CHRYSLER - McCann-Erickson reports that there has been no activity so far, and none is planned for the near future. But subsidiary distributors are active.

DODGE - A spot campaign consisting of films made by Wilding Productions has been set for the five weeks beginning January 4 by Ruthrauff & Ryan. Spots will be seen locally on WCBS-TV, WNBT, WJZ-TV and WABD. The single film used for the campaign features a drum majorette and urges viewers to jump on the Dodge bandwagon. Activity represents twice as much as last year on as many stations as possible, including 66 announcements on DuMont stations.

DeSOTO - Has spots on WOR-TV, WCBS-TV and has 26 spots on DuMont stations (Radio Daily)

PLYMOUTH - A month-long spot campaign in 60 markets will be used by N.W. Ayer beginning January 9th and consisting of films made by Wilding. Stations will receive from five to 30 spots in that period, with local coverage including: 12 on WOR-TV 15 on WCBS-TV, four on WNBT and 61 on four DuMont stations, as well as 51 on five ABC stations (latter figures according to Radio Daily - all other figures except where credited are ROSS REPORTS researched). Last year Plymouth did no TV advertising at all.

FORD - Plans for a TV spot campaign are still in the formative stages. However, the regular programs continue, and J.Walter Thompson has launched the half-million dollar radio campaign over Mutual and CBS during the Jan 4-18 period, as mentioned on the previous page. Radio schedule for the first time calls for use of a coast-to-coast network for the Ford Dealers of America.

LINCOLN-MERCURY - Kenyon & Eckhardt reports that dealers are spending approximately one-third of their advertising budget in television, with the proportion of spot activity way up over last year. The agency has produced one-minute & 20 second spots through Loucks & Norling and TV Features, and ships 30 prints of each to the factory, which in turn makes them available to dealers on request. At present, New York stations are not using them, as well as other stations which receive the "Toast of the Town" program. Heavy use is being made of them in the Middle West and Southwestern portions of the country.

HUDSON - Television represents 80% of the entire advertising budget of Hudson Motors. With "Easy Aces" on WABD and Boxing on WPIX beginning January 7th, the company's local dealers have refrained from other spot activity. Commercials for the programs have been made by Television Cartoons through the Klores & Carter Advertising Agency, which reports that Hudson is also using 80 radio spots.

KAISER-FRAZER - Through the Weintraub Agency, K-F spent between $50-75,000 for its television campaign which ran from October to January on all NYC stations for the 1949 models. The campaign was in the nature of a test and used four one-minute and four 20-second spots made by TV Features. The 1950 campaign has not yet started.

PACKARD - Starts a radio spot campaign in 80 cities on January 29 through Young and Rubicam, but no TV according to Radio Daily.

OLDSMOBILE - Has the CBS-TV news program, but no other local activity. Account is handled by D.P. Brother in Detroit.

PONTIAC - No local activity at this time. Campaign handled out of Detroit.

No definite arrangements have been completed for the television pickup of General Motors' second Waldorf-Astoria Show beginning January 19th, although it is understood that there is a possibility that this introduction of the entire GM line will be televised, either in live form or on film spotted around the country, as was done last year.

On the following page, we have highlighted one commercials producer who has been among the most active....Archer Productions, which handles the Chevrolet work.

COMMERCIAL FILM PRODUCER PROFILE

ARCHER PRODUCTIONS - President: Lars Colonius Production: Thomas Craven
35 W. 53 St. NYC Art Direct: John Ployardt Script Ed: Carl Robert Fallberg

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Chevrolet, whose television activities are motivated through the New York office of Campbell-Ewald,has entrusted the major portion of production for its numerous and varied commercials to this young, vigorous firm, which was formed only last Spring.

Archer brings to the Chevrolet work the combined efforts of three former Walt Disney architects of animation. Lars Colonius, organizer of the firm, was wartime Director of Film Animation for the US Army Signal Corps. John Ployardt, who is Art Director of the firm, also was a production designer and illustrator at RKO. Carl Robert Fallberg, in charge of scripting, also had headed the film animation department for the Marine Corps during the past war.....the trio is supplemented by Tom Craven, the production head, who had been with U-I's Television department after previous theatrical directoral work.

Chevrolet is Archer's largest and most active account. Presently in production are 2 fully-animated films, 6 live, and 3 which employ the slide film technique. The "teaser" campaign for Chevrolet's 1950 line consists of three spots that are representative of the work done for the sponsor by Archer: "The Poll Taker" is a one-minute live-action spot in the format of a hypothetical swing around the US for opinions on the new models; a second, 20-second spot launches a newly-devised,fully-animated jingle that will be sustained; and the other, a one-minute spot, highlights Mr. Guber, the Campbell-Ewald-created Average Man as played by actor Carl Ritchie. The character has been sustained in Chevrolet commercials during the past year as the subject of any number of comic and perplexing situations aimed at entertaining selling.

PRODUCTION TECHNIQUES - The majority of the commercials turned out by Archer for Chevrolet, Blatz Beer, Pepsi-Cola and other concerns have been of the live action variety. Explanation - a one-minute spot can be done from $1200 up for live action, as contrasted with a $3600 minimum for a fully-animated job. On live action films for Chevrolet, Fallberg works closely with Campbell-Ewald writers on picture ideas and the rough and finished scripts. One to four days is spent on shooting, and final picture editing is done by Archer's Max Seligman. The production and shooting is supervised by Craven, from the casting through direction of studio and location sequences on Fox or other sound stages and in the surrounding suburbs. Archer supplements this with its own stock shot library.

Animated films are in the hands of Calonius and Ployardt, both of whom are expert animators and do the important work on them. An average one-minute animated film begins with detailed sketches of each important movement, and takes from four to eight weeks to turn out. Occasionally, a lip-synchronized animation job is done...great majority of the outfit's films, however, are of the two types previously mentioned. Average life of a Chevrolet commercial is from 3-4 months, by which time the film has exhausted its available outlets.

FUTURE ACTIVITY - Company feels that a commercial film should, first and foremost, sell the product...that an honest, straightforward selling job, with no false claims is best for the entire industry. Organization will welcome the challenge of color, but feels that it is at least 4-5 years in the future...no great rise in the price of commercials is foreseen as a result of it. Meanwhile, the company has tied its kite to Mr. Guber and hopes to soar high with him & Chevrolet.

Ross Reports

on Television Programming

a weekly service for subscribers

New York

WALLACE A. ROSS
4 East 48th Street
New York 17, N. Y.
PLaza 9-3685

EDITOR : Henry Colman
RESEARCH: Steve Kaplan

VOL. 1 NO. 10
SUPPLEMENT B

JAN 15 - JAN 21 1950

THIS WEEK --- DEBUTS, HIGHLIGHTS, CHANGES

Sun(15) - CBS(Ch2) 7-7:30pm; RETURN - The Girls (formerly "Young & Gay"); from WCBS-TV to E&MW Nets; situation comedy with characters based on Cornelia Otis Sinner-Emily Kimbrough novel; features Bethel Leslie, Mary Malone, Harry Bannister & others; Packager-Producer - Carol Irwin; Dir - David Rich,CBS; Casting - Doris Quinlan at Irwin Office; show was off one week awaiting title clearance.

Mon(16) - CBS(Ch2) 12-1pm; HIGHLIGHT - March Of Dimes Campaign from City Hall; from WCBS-TV to E&MW Nets; MC Arthur Godfrey with guests Helen Hayes, Dinah Shore, George Montgomery & others; Dir - John Peyser, CBS.

NBC(Ch4) 9:30-10pm; RETURN - The Village Barn; from WNBT to E&MW Nets; Remote pick-up from nightclub of same name features "country style" dancing & singing with MC Dick Thomas; Producer - Bill Garden,NBC; Director - Hal Keith,NBC.

PIX(Ch11) 8:30-8:45pm; RETURN - Operation Maverick; on WPIX local; Activities of the Army Organized Reserve Corps; Producer-Writer - Howard Whitman; Director - Edward Stasheff,PIX.

Tue(17) - DuM(Ch5) 10-11pm; DEBUT - Cavalcade Of Bands; from WABD to 11 Sta E&MW Nets; Series with MC Fred Robbins features guest name bands & variety acts; first program - see Talent Showsheet; Sponsor - Drug Store TV Prods(Whelans in NY); Agency - Stanton B. Fisher; Prod-Dir-Casting - Milton Douglas, Fisher; Net Dir - Frank Bunetta, DuM.

- more -

THIS ISSUE

PUBLISHER'S NOTE - We have delayed printing our special survey of Films & Television until next week in order to bring you, as soon as possible, the results of our 1st Annual Subscriber Poll. Please do not release these results in or to any publication until a release date has been cleared. Frankly, we were astounded at the enthusiasm and the number of you who responded. Our thanks for making this truly an industry-wide poll.

Wed(18) - CBS(Ch2) 9:30-10pm; HIGHLIGHT - Pontiac Debut; from the Waldorf-Astoria; from WCBS-TV to E&MW Nets; MC Arthur Godfrey introduces 1950 models & automotive officials; Sponsor - Pontiac; Agency - McManus, John & Adams (Detroit); Producer - Jack Carney, CBS; Director - David Rich, CBS.

Thu(19) - CBS(Ch2) 9:30-10pm; HIGHLIGHT - Have A Date At The Waldorf; from WCBS-TV to E&MW Nets; Tex & Jinx preside over tour of 1950 General Motors Exhibit; Sponsor - General Motors for Buick; Agency - Kudner; Producer - Ed Cashman, Kudner; Director - Frank Byrnes, Kudner; Writers - Howi Wilson & Norman Nash, Kudner.

CBS(Ch2) 10-11pm; DEBUT - The Show Goes On; from WCBS-TV to E&MW Nets; MC Robert Q. Lewis introduces guest variety acts who audition for prospective employers; sound taped for AM show; Producer-Lester Gottlieb,CBS; Director - Alex Leftwich,CBS; Writer-Lou Meltzer; Music - Ray Bloch & Orchestra; future program times-Jan 26 - 8:30-9:30pm; Feb 2 - 9:30-10:30pm; Feb 9 - 8-9pm;Feb 16 - 9:45-10:45pm; Feb 23 - 8-9pm; Mar 2 - 9:45-10:45pm; Mar 9 and every Thur thereafter, 8-9pm.

Fri(20) - WOR(Ch9) 8:30-9pm; HIGHLIGHT - Mid-Century Motorama; on WOR-TV local; from the Waldorf-Astoria; SUSTAINING; WOR Commentators Barbara Welles & John Wingate interview celebrities, motor executives and the public; Produced by WOR-TV News & Special Features Division; Director - Roy Meredith, WOR.

THIS WEEK'S TIME CHANGES

ABC -- Hollywood House now 6:30-7pm Sundays.

WOR -- Old Knick Music Hall now 7:30-8:30pm Fridays; Arthur Lesser Show now 8:30-9pm Fri; (replaced by General Motors Show Jan 21, one time only); Johnny Farrell Golf Club now 7:30-7:45pm Sat; Jerome Hines Show now 6:45-7pm Sat.

LAST WEEK'S DEPARTURES

ABC -- Dr. Fix-Um departed Sunday Jan 8; Action Autographs departed Sunday Jan 8.

DuM -- The O'Neill's departed Tuesday Jan 10.

WOR -- Handy Man departed Tue Jan 10; On The Beat departed Tue Jan 10; La Primadora Sports Show departed Sat Jan 14.

LAST WEEK'S TIME CHANGES

CBS -- Lamp Unto My Feet now 4:30-5pm Sundays; Overseas Press Club now 5-5:30pm Sun; Chuck Wagon now 5:30-6:30pm Sundays; Mr. I. Magination now 6:30-7pm Sundays; Pantomime Quiz now 10-10:30pm Sundays; Winner Take All now 9:30-10pm Sat.

PIX -- Comics On Parade now 2:30-3pm Sundays; Television Chapel now 6-6:30pm Sun.

WOR -- Apartment 3C now 7:15-7:30pm Tues, Thu & Sat.

TITLE CHANGE

DuM -- Sports For All; formerly "Fishing & Hunting Club"; from WABD to E&MW Nets; 9-9:30pm Fridays; Sponsor - Mail Pouch Tobacco; Agency - Walker & Downing, Pittsburgh.

SPONSOR ARRIVALS

Ford Dealers thru J. Walter Thompson ----- Jan 24 & 31 - Actors Studio - CBS - 9-9:30pm Tuesday

Jan 20 & 27 - Hands Of Murder - DuM - 8-8:30pm Friday

Jan 22 & 29 - Leave It To The Girls - NBC - 7-7:30pm Sunday

Jan 22 & 29 - Super Circus(2nd ½hr) - ABC - 5:30-6pm Sunday

Jan 26 - Front Page - CBS - 8-8:30pm Thursday

WOR -- Boxing or Basketball or Water Polo; on WOR-TV local; 9pm to close Wednesdays; Sports remote from NYAC picks up sponsor Jan 11; Sponsor - Guiness Stout; Agency - Hewitt, Ogilvy, Benson & Mather.

SPONSOR DEPARTURES

ABC -- Bell & Howell dropped Action Autographs which departed Sunday January 8.

For details on the following LAST WEEK'S ARRIVALS see next week's monthly issue

ABC -- Looka Here debuted on WJZ-TV local; 7:30-7:45pm Wed & 7:15-7:30pm Fri; on film; camera views of NY life with Ray Heatherton; Producer - James P. Ellis in assoc with John Irving Fields; Director - Charles Bishop, ABC.

CBS -- Life With Snarky Parker debuted from WCBS-TV to E&MW Nets; 7:45-7:55pm Mon, Tue, Thu, Fri.

Wrestling from St. Nicholas Arena debuted from WCBS-TV to E&MW Nets; 10-11pm Tuesdays.

NBC -- Life Begins At Eighty debuted from WNBT to E&MW Nets; 9:30-10pm Fridays.

Opera Series debuted from WNBT to E&MW Nets;10-11pm Sat;future time to be ann

Stock Car Derby debuted on WNBT local; 10:30-11:30pm Sat; details in monthly.

WOR -- The Mystery Rider debuted on WOR-TV local; 7-7:15pm Tues thru Saturday.

PIX -- Evensong debuted on WPIX local; 8:30-8:45pm Sun; songs & poetry by David Ross

Golden Gloves Boxing debuted on WPIX local; 8-11pm Wednesdays.

FUTURES

Jan 21 The Truex Family; on WPIX local; new time - 7:30-8pm Fri;Sponsor - Gimbels.

Jan 26 Escape changes time this week only; 9:30-10pm; conflict with "Show Goes On"

Jan 28 54th Street Revue departs from WCBS-TV to E&MW Nets; 8-9pm every-other-Sat.

Jan 26 Front Page departs from WCBS-TV to E&MW Nets; 8-8:30pm Thur; sustaining.

Jan 27 Quiz Kids from WNBQ Chicago to E&MW Nets; new time - 8-8:30pm Fridays.
One Man's Family from WNBT to E&MW Nets; new time - 8:30-9pm Thursdays.

Feb 1 Kukla, Fran & Ollie; from WNBQ Chicago to E&MW Nets; Wed segment, 7-7:30pm to be sponsored by Ford Dealers of America; Agency - J. Walter Thompson. (Sponsored to Feb 1 by RCA-Victor)

Feb 4 Herb Shriner Show departs from WCBS-TV to E&MW Nets; 7:55-8pm Mon, Tue,Thu, Fri, Sat; Sponsor - Philip Morris; Agency - Biow.

Briefs From The Trade & General Press

ABC ANNOUNCES 1949 GROSSES -- Gross time sales on ABC Television during 1949 amounted to $1,391,991, compared to gross billings for radio time of $42,342,225. Top advertisers on TV during the year included The B.F. Goodrich Co., Time, Inc., The Kellogg Co., Admiral Corp., and P. Lorillard Co., in that order, with top agencies on ABC video in the order of their gross billings including Young and Rubicam, BBD&O, Kudner, N.W. Ayer and Lennen & Mitchell. Top TV industrial classifications on ABC were: foods and food products, automobiles, trucks & accessories, drugs & toilet goods, publications and radios, refrigerations, phono & electrical appliances.

TV WILL AID SPORTS GATE-McCONNELL -- Joseph H. McConnell, NBC president, said last week that the "gate" for sports, especially intercollegiate events, may reach tremendous proportions in the next few years. McConnell cited next year's estimated TV audience of 25,000,000 as a strong factor. Speaking before the annual meeting of the National Collegiate Athletic Association, which has before it a request for a ban on Television football pickups, McConnell said further that TV and college representatives should establish a close liaison to work out their mutual problems.

TOA SUGGESTS TELEVISION TRAILERS -- At its recent Washington conference, the Theater Owners of America re-emphasized that group's stand in protesting all release of current theater-shown pictures to Television. Suggested, however, were 20-second trailers, designed to plug each feature shown in theaters. Mitchell Wolfson, TOA TV committee chairman, pointed out that TV advertising of features is by now an important seat-filler in some areas. (Today's Advertising)

UNITED PARAMOUNT AWAITS FCC DECISION TO INSTALL TV -- Leonard Goldenson, president of United Paramount Theaters, said last week that Paramount thinks television will prove as important to the film industry as was the introduction of sound. Believing that theater TV will attract increased numbers of patrons, United Paramount is presently awaiting an FCC decision on whether or not it will hold hearings on the necessity for a special circuit for theatrical TV, by which the theater chain could send shows either nationally or locally that would not be available on home TV sets. (Today's Advertising)

NBC PERSONNEL CHANGES -- NBC announced last week the second stage of its major realignment of personnel. Chances include, among programming personnel, the assignment of Ernest Walling, a former NBC producer, to the post of television program manager. Fred Coe, in charge of new program development, Leonard Hole, television manager, and the producer and directorial staffs will report to Walling.

PHONEVISION TEST -- In a test to be conducted in Chicago, Zenith Mfg. Co. will attempt to determine whether TV set owners will pay $1 to see first-class motion pictures on their receivers. The company is planning to try out the system with 300 test subscribers who will be furnished the necessary equipment. In a poll submitted to 25,000 family heads in 25 cities to determine the answer, 80% of those queried showed that they would be willing to pay the $1 charge. Zenith doesn't say from where it will obtain its films or how much it will pay for them. (Variety)

TBA CLINIC TO DISCUSS TV PROBLEMS -- The forthcoming Television Clinic at the Waldorf-Astoria, to be conducted by TV Broadcasters Assn. and held on February 8, is expected to draw some 1,500 TV and radio executives, as well as many advertising agency representatives, program producers and others. Clinic will take into consideration problems of TV programming at network & local levels.

Guests On TV — Permanent Cast Carried In Monthly Breakdown — Jan 14-21 1950

PROGRAM	NET	TIME	GUESTS
SATURDAY, JANUARY 14			
Cavalcade of Stars	DuM	9-10pm	Frances Langford, Jack Leonard, singer, Step Brothers, dancers; Ladd Lyon, acrobat; Bobby Whaling, unicyclist.
Hollywood Screen Test	ABC	7:30-8pm	Arnold Moss, lead; Mitchell Agruss & Joanne Japp, test actor & actress; Dolores Hawkins, test singer.
Twenty Questions	WOR	8-8:30pm	Ilona Massey
SUNDAY, JANUARY 15			
Celebrity Time	ABC	10-10:30pm	Abe Burrows & Fran Warren, singer
Colgate Theater	NBC	8:30-9pm	A Snow Village Story - Bert's Wedding by Wm. Ford Manley; with Parker Fennelly, Wendy Drew, Frank Thomas Jr.
Goodyear- Whiteman Rev.	ABC	7-7:30pm	Jane Pickens & Tom Ewell
Leave It To The Girls	NBC	8:30-9pm	Wendell Corey, Dorothy Kilgallen, Kathi Norris & Eloise McElhone.
Philco Playhouse	NBC	9-10pm	Murder At The Stork Club by Vera Caspary; adapted by Samuel Taylor; with Franchot Tone, Haila Stoddard, Mary Orr, Ruth Matteson, Jay Jostyn, Valerie Cossart, Elliott Sullivan & Alex Clark
This Is Show Business	CBS	7:30-8pm	Wendy Barrie, guest panelist; Georgie Price, Lanny Ross & Lorraine Rognan, dancing comedienne.
Toast Of The Town	CBS	8-9pm	Frankie Laine; Anita Alvarez, Lillian Roth, singer; Virginia Lee, acrobat; Gene Jermai, harmonica; Pelletiers, dog act
MONDAY, JANUARY 16			
Godfrey Talent Scouts	CBS	8:30-9pm	Dory Claire, singer; The Harlemonicas, instrumentalists; Maria Ravel, singer; Russ Scarfeo, singer
Faye Emerson Show	CBS	11-11:15pm	Wendell Corey & Nancy Walker
Chevrolet Tele-Thtr	NBC	8-8:30pm	The Chirp Of The Cricket by Joseph Cochran; adapted by Sam Carter; with Noel Leslie, Mercedes McCambridge, Dennis Harrison, Jack Hartley, Mel Ruick

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PROGRAM	NET	TIME	GUESTS
		MONDAY, JANUARY 16	
Lights Out	NBC	9-9:30pm	The Green Dress by Katherine Gregg; with Lynn Salisbury, Candy Montgomery, Robert Pastene & Mercedes Gilbert
Mohawk Showroom	NBC	7:30-7:45pm	Philharmonica Trio
OKay Mother	DuM	1-1:30pm	Wendell Corey
The Silver Theater	CBS	8-8:30pm	Happy Marriage by Bevan Colby; with Carol Bruce, Patricia Kirkland, Peggy French, Henry Brandon, Arthur O'Connell, Betty Pritchett, & Kathleen Phelan
Studio One	CBS	10-11pm	Give Us Our Dream by Arthemise Goertz; adapted by Worthington Miner; with Josephine Hull, Marie Powers, Butterfly McQueen, Charlotte Keane, Leslie Nielson, Joy Geffen & John Vivyan.
Vanity Fair	CBS	4:30-5pm	Sergei Malatkov, Russian flier; James Corbett, of Lewis & Conger
		TUESDAY JANUARY 17	
Actors Studio	CBS	8-8:30pm	The Little Wife by William March;adapted by David Shaw; with Dorothy MacLeod, Billie Lou Watt, Edith King,J.McGovern
OKay Mother	DuM	1-1:30pm	Brendan McGuckin, Poster Boy For March of Dimes Campaign
Opera Concert	WOR	8-8:30pm	Mary Henderson, soprano; Brian Sullivan, tenor
Suspense	CBS	9:30-10pm	Summer Storm by Louis Estes; adapted by Marie Baumer; with E.G. Marshall, Jackie Dimond, King Calder, Morton Stevens & Ruth McDevitt
Texaco Star Theater	NBC	8-9pm	Dinah Shore, Arnold Stang, Doc Marcus, comic; Ryan & MacDonald, song & dance
Vanity Fair	CBS	4:30-5pm	Madame Darjane, hat designer; Robert Burton & Robert Hopkirk, political scientists
Cavalcade Of Bands	DuM	9-10pm	Guy Lombardo & Orchestra; Borrah Minnevitch Rascals; Kitty Kallen; Patricia Bright; Dunhills, dancers; Trixie, juggler

PROGRAM	NET	TIME	GUESTS
		WEDNESDAY, JANUARY 18	
A.Godfrey & Friends	CBS	8-9pm	Jerry Colonna, Ingebord Nordquist, singer; Frank Gamboni, singer
At Home Show	CBS	7:45-8pm	Marguerite Piazza, singer
The Clock	NBC	8:30-9pm	Who Is The Man? by Joseph & Janet Ruscoll; with Dora Clements, Elizabeth Ross, Dean Harens & Ronald Dawson
Kraft Theater	NBC	9-10pm	The Vinegar Tree by Paul Osborn;adapted by Howard Lindsay; with Ray Bramley, Doris Rich, Edmon Ryan & Bess Winburn
Mohawk Showroom	NBC	7:30-7:45pm	Dick Foran, singer
OKay Mother	DuM	1-1:30pm	Myron Ackerman, Pres of Men's Tie Assoc
Vanity Fair	CBS	4:30-5pm	Grace Tully, Secretary to FDR; Mrs.John Kilbreth, Red Cross Chairman
		THURSDAY, JANUARY 19	
Inside USA With Chevrolet	CBS	8:30-9pm	Guy Kibbee
Vanity Fair	CBS	4:30-5pm	Emma Cole, upholstery expert
Who Said That	NBC	8:30-9pm	George Allen, commentator; Henry Morgan, Leonore Corbett
		FRIDAY, JANUARY 20	
Mohawk Showroom	NBC	7:30-7:45pm	Dickinson Eastham, singer
OKay Mother	DuM	1-1:30pm	Mrs. Lanny Ross
Vanity Fair	CBS	4:30-5pm	Nonnie Eilers, magazine fashion editor; Helen Kaufman, author-lecturer
		SATURDAY, JANUARY 21	
Ken Murray Show	CBS	8-9pm	Basil Rathbone, Jack Oakie
Cavalcade Of Stars	DuM	9-10pm	Mindy Carson, singer; Leo De Lyon, impressionist; Lane Brothers, acrobats, and others.
Hollywood Screen Test	ABC	7:30-8pm	Vinton Hayworth, lead; Patricia Crowley & Katherine Meskill, test actresses; Kevin O'Sullivan, test singer

WEEKLY SHOW REVIEW

(This weekly feature is designed to serve as a clearing house for production techniques which have made those shows which we review outstanding in their categories...)

#11 - "THE FORD THEATER"

DATE REVIEWED - Friday January 13 - 9-10pm - from WCBS-TV to 12 Stations E&MW Networks

SPONSOR - Ford Motor Company
AGENCY - Kenyon & Eckhardt
PRODUCER- Winston O'Keefe, K&E
DIRECTOR- Marc Daniels, K&E
ASST DIR- Kenneth Buckridge, K&E
CASTING - O'Keefe & Daniels

SCRIPT EDITOR - Eugene Burr, K&E
SETTINGS - Samuel Leve
COSTUMES - Paul DuPont
RATINGS - Dec. Pulse 26.2; Dec. Nielsen 38.3
TV DEBUT - October 1948

"The Ford Theater" has been one of Television's top prestige shows since Kenyon and Eckhardt created it in October 1948. Ford wanted a top budget, hour long dramatic program to dignify its 1949 line. By so doing, Ford gave to Television a showpiece at which other sponsors might aim. Except for a 12 week Summer hiatus last year, the program has made every-other-Friday a night for fine dramatic entertainment.

Generally credited with pioneering the alternate week schedule that has been adopted this season by so many Television shows, the program had been set to go weekly with the first of this year. However, with the sponsor feeling that he is getting as much identification as he wants from the present arrangement - with the coverage of TV at its present limited stage - the move has been postponed at least until the Fall. At that time, it is likely that two separate production units will be set up.

Delving into Broadway's archives, the program has presented many a hit of yesteryear, and has been the showcase through which a number of outstanding Broadway and Hollywood actors have made their first appearances on the Television screen. The play reviewed last Friday evening was an adaptation of Kenyon Nicholson's New York hit, "The Barker," and starred Lloyd Nolan of the movies, with newcomer Eileen Heckart playing the feminine lead. The pace was fast, aided by a tight script, adapted by Nancy Moore, much camera mobility, and some unusual shots highlighting the carnival background of the proceedings---all of it adding up to a faithful adaptation of a Broadway play that, at the same time, intelligently employed Television values.

PRODUCTION POLICY - Marc Daniels, director, and Winston O'Keefe, who recently replaced Garth Montgomery as producer (so that Montgomery could devote more time to developing programming ideas for the agency), work in close association, and decide all production policy on the program. Both have Theater, Motion Picture and Radio backgrounds, and, believing that Television should use elements of all three, emphasize fluidity of movement (through much cutting and the use of four cameras), good characterization and dialogue. They place great importance on their production unit, composed of specialists long familiar with the workings of the show. Before the first camera rehearsal, all details of sets, costumes and furniture are worked out, so that camera rehearsal time is not wasted on details.

TALENT - Producer and director cast each play "from their heads." They are familiar with dozens of actors through Hollywood and Broadway contacts, and, in addition, if they see a promising performer in a play or on another Television show, they make a mental note...thus, some relatively inexperienced young players have found themselves playing important roles. Wherever possible, a "name" actor or actress is lined up to top the cast. Usually, it is a player with both stage and screen experience, such as Lloyd Nolan on the program of the 13th, or Raymond Massey who will star in the next production, an adaptation of J.B. Priestley's "Laburnum Grove."

SCRIPTS - Sylvan Taplinger, head of Kenyon & Eckhardt's talent and property buying department, negotiates for Television rights to the Broadway plays that are exclusively used on the program. Scripts are generally at least 10 to 15 years old, produced in the days before motion picture companies included "exclusive television rights" in their play-buying contracts. Ideas for plays to be adapted are suggested by the entire production staff. Once the rights are arranged for (an often intricate process), the script is submitted to one of a pool of six writers who rotate in doing the adaptations. Writers generally are loyal to the original script, and often improve a play by cutting static or talky passages. Only once was a film sequence written in...otherwise, since the scripts were originally written for the Stage, it is never held necessary to use film clips to bridge the action. In addition, Daniels and O'Keefe do not use them, since they feel that the quality of the lighting is different, and transition from film to live is apt to destroy the flow of the action.

SETTINGS & COSTUMES - Settings vary in cost and complexity from the relatively simple ones created for "The Barker" to the five used for a play such as "Laburnum Grove." Samuel Leve, from Broadway, does all sets for the show. Costumes are under the aegis of Paul DuPont, who creates an occasional original for the show, but usually chooses them from one of the costume houses. Sets on "Ford Theater" have been generally commended (see poll, this issue).

PRODUCTION SCHEDULE - Scripts are chosen several months ahead of telecast time; the actual work on each show then proceeds according to the following plan, beginning on the Monday following a Friday telecast:

Monday morning - Initial reading of script ($1\frac{1}{2}$-2 hours). Script is then reshaped after a conference, and is ready for the following day.
Tuesday through Saturday - 1 to 6pm - Dry rehearsals at Caravan Hall, on East 59th Street.
Monday through Wednesday - 1 to 6pm - Continuance of dry rehearsals at Caravan Hall.
Thursday - 10am - Camera rehearsal (8 hours)
Friday - 11am - Camera rehearsal; 4:20-5:20pm - Dress rehearsal.
Friday - 9-10pm - Telecast, from CBS Studio 41, 15 Vanderbilt Avenue.

BUDGET - As quoted in ROSS REPORTS, production budget on "The Ford Theater" comes to approximately $17,000, if averaged on a weekly basis. Costs lately have been shaved somewhat by dispensing with a live orchestra. The show is now using recorded music for bridges, and sometimes a small ensemble in keeping with the locale of the script. Talent is well paid, as high as $1,000 for a well-known star, and, in one or two cases, that figure has been exceeded.

COMMERCIALS - There are four commercials on the show: at present, half are on film, and consist of highway shots showing the new Ford...they were made for Kenyon and Eckhardt by Transfilm. Live commercials are using ballet dancer and fashion themes emphasizing the grace, style and beauty of the 1950 model. Direction of commercials is under the supervision of Byron Paul of CBS, and they are worked into the show as a remote, emanating from the network's Studio 52.

FILMS & TELEVISION SURVEY NEXT WEEK --- After two months of research, our study of the use of film in television - its past, present and future use....the outlook for Theater Television, Methods of Kinescoping, Lists of Producers and Distributors, the Status of the Hollywood Studios, Costs of Production and Distribution.....all these features promise to make this issue one you'll want to refer to often. Look for it.

ROSS REPORTS 1st ANNUAL POLL OF SUBSCRIBERS

CROSS-SECTION OF TV EXECUTIVES VOTED ON MAJOR PROGRAMMING QUESTIONS IN FIRST SUCH INDUSTRY-WIDE POLL;

Choose Kukla, Garroway, Wynn as Favorites

also

Goldbergs, Studio One, Tony Miner, Faye Emerson, BVD, Mel Allen, Mr. America;

But Berle sold Most Sets; had Best Sponsor Identification

In fear of being naive in the attempt, ROSS REPORTS mailed out a detailed questionaire at the turn of the year - just two weeks ago. Would this sophisticated industry deign to grant time to such a venture? Would they place it in the category of a stunt? Or were the varied executives just aching for the chance to express their theories and their delights, their accolades and predictions?

Our answer was forthcoming in the return mail. Still stimulated with New Year's resolutions, our subscribers - in every phase of the industry - picked up the tab and paid off with sincere, sound and witty (where warranted) reactions. Our respondents represent Networks, Stations, Reps, Ad Agencies, Sponsors, Motion Picture Companies, Commercials Producers, Independent Packagers, the Trade Press, Researchers, Directors, Unions, Announcers, Talent Agencies.....all of them discriminating viewers. Those of you who didn't get in can only profit by the opinions of those who did.

We present below the varied thoughts on some basic considerations that may influence your activities in programming during the coming year. On the following pages we record the various programs that have won acclaim from the industry itself.

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1. Were you satisfied with Television's program development during 1949? Why?

Subscribers were so evenly divided on this poser that it is wise to present all the arguments propounded.

Yes - 1949 was Television's "shakedown" year. It weeded out a lot of poor shows, brought on a few good new ones. Despite considerable economic hurdles, it progressed much faster than either radio or movies at a comparable time. Shows were more diversified and lavish than before; there was less and less old film in evidence; technical work was progressive, some topflight drama made its appearance, even the quality of off-the-tube recordings improved. There were at least several big shows each night of the week for viewing on the East Coast and particularly in the NYC area.

No - Television in 1949 failed to realize its potential. Too much good radio was transposed into bad TV. There was little originality and a tendency to drop to the "lowest common denominator". Other replies echoed this thesis to the tune of -- no really good new talent was unearthed; lack of development in the low budget field; programs were stereotyped according to radio formulas; the advantages of programming on film were not developed; poor writing was the severest handicap - producers would spend $5-6000 per production and stint on writers, when a $500 bill might attract the best scripters available. TV was still an unschooled orphan.

2. What is your forecast as to the program trend in 1950? (Dramatic, Film, etc.)

Subscribers were far from unanimous in handling this question, but all agreed that 1950 would see Daytime Television blossom - more programs, and more sponsors too. As one respondent put it, "this year will prove whether or not daytime television has an audience". It seems as though it will get every chance to demonstrate.....other subscribers envisioned a definite increase in the use of films made for the medium - if costs can be kept down. As echoed in replies to later questions these replies were founded on the theory that films not only are more effective for dramatic offerings but they present an opportunity to amortize production costs and allow for more selective time buying.....other predictions: less whodunit and less sports; more dramatic serials; more location shows; less vaudeville; new methods of production.....while on the debit side, the less optimistic were resigned to more of "the lowest common denominator" and more of the following in radio's steps.

3. How much activity by the Motion Picture People will there be in 1950?

Typical of many replies to this was: "Only the Lord and Louis B. Mayer know". Among those who didn't throw up their hands in bewilderment - much disagreement. The concensus was: more but not much more activity on the part of the major studios; there will be some packaging of footage for television; more stars will appear. But,while Hollywood will move in eventually, it won't be in 1950.....and not until there's more money in the field. The subscriber who opined that "outside of theater television Hollywood is lost - too late!" was distinctly in the minority.

4. Will the networks surrender their production role to Packagers & Agencies?

This move has been made to a considerable degree already, and the majority of replies indicated a belief that television would follow the radio pattern in this respect - as more hours of programming come on, and as more specialization is required,the agencies will assume production responsibility, taking the burden off the "overworked, lower paid" network personnel. At the same time, some subscribers point out that the use of network technical personnel will continue to make for a closer relationship between them and network producers, and so the production tasks will fluctuate back and forth between agencies and stations.

5. How about the 5 minute program and a general change in program length?

Not so, say our subscribers. They can see "the shorties for fringe time" but basicly the radio formulas are best - no 5 minuters after 7 pm, less $\frac{1}{4}$ hr stanzas after 8 pm. General opinion has it that the 15 minute program is the minimum practical and that the $\frac{1}{2}$ hour length is optimum. The cost factor will keep down the number of hour length shows and bring on more of the alternate week and some once a month schedules as well as more co-operative efforts and participations.

6. Is program development being held back because of Color uncertainty?

But no! The opinion here is almost unanimous, with the question of dollar availability deemed more of a factor than a decision on color in the hesitant program development.

7. What will be the biggest Television news in 1950?

The chalking up of remarkable sales of sets, the lifting of the freeze on station locations, the setting of color standards (but not color transmission), the lowering of set costs, demonstration of TV's selling power, expansion of network

facilities, and the decline of Milton Berle will all make news during the coming year, according to our readers. Those who went way out on a limb had these predictions to make: failure of a TV network; the complete uselessness of UHF for television; the kidnapping of Kukla and Garroway by NYC producers; and the rather flattering, if unlikely bow to this department - Ross Reports buys out Variety!

8. In the long run, can Advertisers continue to assume the costs of programs, or must some other method be devised?

Recognized as the quiz question now most in vogue, the above query received a surprising (to researcher Fought) affirmative reply. Down the line, from sponsor through agency to station rep the sentiment was: "So long as television pays advertising will pay for it". Other expressions used included: "it will and must", "advertisers or else", "the dollar output will be equalized by the audience potential and the sales impact".....but the cautious ones had qualifications: sponsors must produce on film and amortize their costs; or adopt an alternate week schedule, or once a month; or pro-rate with 2nd and 3rd releases; or buy co-operatively. And the negative minority affirmed that costs are mounting too high, that in the long run other financing will be needed - perhaps Fought had the answer, perhaps phonevision. In any event, the opinion was that network programming is for the very top budget advertisers alone; that smaller advertisers will use the medium differntly.

9. Can you foresee one Star (talent) soaring to the top in 1950?

Cryptic answers that showed little strong conviction characterized the answers to this final question: "not at this time", "nope", "not now" were frequent replies. Others -- Garroway best bet; Ed Wynn; Hopalong Cassidy; Buddy Rogers.

PROGRAM & PERSONALITY POLL

1. Show I Make A Point of Seeing - Kukla, Fran & Ollie, Garroway At Large; Others--- Studio One, Ford Theater, Ed Wynn, Goldbergs, Waring, Camel News

2. Show that sold the most sets - Berle; Others (not even close) - World Series, Sports

3. Most original format - Garroway; Others (not close) - Kukla, Crisis, Mr. I.Magination, Celebrity Time, Vol 1 Numbers 1-6, Theatre of the Mind.

4. Most ambitious undertaking - City At Midnight, Opera Opening; Others - Inside USA, Ford Theater, Studio One, Olsen & Johnson, Crystal Ball.

5. Most steadily improving - Inside USA, Godfrey & His Friends; Others - Garroway, Waring, Jack Carter, Sports, Garroway, This is Show Business.

6. Show that was "pure television" - Garroway, Kukla (poor 2nd); Others - Goldbergs, Mr. I.Magination, Crystal Ball, Waring, Vol 1 Numbers 1-6.

7. Best adaptation of a radio show - Goldbergs, Suspense; Others - We The People, 20 Questions, Talent Scouts, Kay Kyser, One Man's Family, Lone Ranger, Stop the Music, Aldrich Family - all well represented.

8. Best out of NYC origination - Garroway; Others - Kukla, Crisis, Ed Wynn, ND Footb.

9. Greatest sponsor identification - Berle-Texaco; Others (way behind) - G-E-Waring; Tide commercials, BVD commercial, Camel News.

10. Best Quality Kinescope - Ed Wynn, almost unanimous; but all poor.

11. Favorite Wrestler - Mr. America; Others - Rocca, Gorgeous George, Pat Weaver.

12. Top all-around Male Star - Berle, Godfrey, Garroway; Others - Ed Wynn, Jack Carter· Bert Parks, Ollie.

13. Top Male Comedian - Berle ("still" & "sigh"); Wynn; Others - Carter, Amsterdam, Godfrey & Ollie.

14. Top Male Discovery - Garroway; Others - Carter, Hayes, Wrightson, Levenson, Wynn, John Baragrey & Ollie.

15. Female Discovery - Wendy Barrie, Faye Emerson; Others - Fran Allison, Betty Grove

16. Top Female star of a show - Gertrude Berg; Others - Emerson, Barrie, Allison, Doris Brown, Mary Healy, Eloise McElhone.

17. Best Acting, Female - Many standouts - Lilli Palmer, Fay Bainter, Peggy Wood, Neva Patterson, Gertrude Berg, Felicia Montealegre, Marsha Hunt, Mary Sinclair, Judy Holliday, Meg Mundy.

18. Best Acting, Male - Ralph Bellamy, Boris Karloff, Charlton Heston, Dennis King, John Baragrey, Don Ameche, Vaughn Taylor, Mark Roberts.

19. Top job of guesting - Faye Emerson; Others - Buddy Rogers, Mimi Benzell, Victor Borge, Sam Levenson, Phil Regan, Robert Q. Lewis, Victor Moore, Buster Keaton, Martha Raye, Lucille Ball, Beatrice Kaye.

20. Most overworked guest - Faye Emerson (because she's so good); Others - "acrobats", "jugglers", "plenty", "millions", "almost everyone".

21. Show with the best settings - Whiteman Revue, Ford Theater; Others - Studio One, Fred Waring Show, Suspense.

22. Most memorable script - Battleship Bismarck, Julius Caesar (both on Studio One); Others - Jekyll & Hyde on Suspense, On Borrowed Time.

23. The MC who's "just right" - Garroway; Others - Bert Parks, Jack Carter, Godfrey, Bill Slater, Morey Amsterdam, Conrad Nagel & Wendy Barrie.

24. Most pleasing sports announcer - Mel Allen, Red Barber; Others - D.James, J.Powers

25. Most effective musical background - Studio One, Martin Kane; Others - Garroway, Big Story, Theatre of the Mind.

26. Special Event coverage - World Series, UN Assembly; Others - Opera Opening, CBS.

27. Best dramatic program - Studio One, Ford Theater; Others - Suspense, Kraft. One Man's Family, Fireside Theater, Philco Playhouse.

28. Best situation comedy - Goldbergs; Others - Mama, Truex Family, Apt 3-C; Aldrich.

29. Best variety show - Berle, Wynn; Others - Inside USA, Cavalcade of Stars, Godfrey, Garroway, Toast of the Town, Admiral Broadway Revue.

30. Best big musical show - Fred Waring, Paul Whiteman Revue; Others - Opera, Firestone

Ross Reports

ON TELEVISION PROGRAMMING

Wallace A. Ross, Publisher

POCKET

PROGRAM

PIECE

Weekly Program Schedules for
New York City Television Stations
January 1950

WALLACE A. ROSS
4 East 48th Street
New York 17, N. Y.
PLaza 9-3685

Season's Greetings

This Program Pocket Piece is our Holiday gift to Subscribers and to other Television Industry friends of the ROSS REPORTS. We hope it will prove a veritable Santa Claus for those times at the office or in your home when you just can't lay your hands on a program schedule.

Although we have prepared this with an eye on those schedule changes already announced for January, naturally, other programming activity will soon make some of our listings obsolete.

However, for the more standard programs, this will be an accurate guide for several months. And—if you indicate its usefulness—we will be happy to reissue this Pocket Piece frequently.

With best wishes for a big TV year,

Wallace A. Ross, Publisher

WCBS-TV . .	CH. 2	WJZ-TV . .	CH. 7
WNBT . .	CH. 4	WOR-TV .	CH. 9
WABD . .	CH. 5	WPIX . .	CH. 11

SUNDAY

10:00	WNBT—Film Short	
10:15	WNBT—Yesterday's Newsreel	
10:30	WNBT—Children's Hour	Horn & Hardart
11:30	WNBT—The Magic Clown	Bonomo Taffy
11:45	WNBT—Yesterday's Newsreel	
2:30	WPIX—Music	
3:00	WPIX—Hockey from MSG	Sunset Appliance
4:15	WCBS-TV—Music; Weather	
4:30	WCBS-TV—Lamp Unto My F't	
	WNBT—American Forum	
5:00	WCBS-TV—Overseas Press Cl'b	
	WNBT—Armed Forces Hour	
	WJZ-TV—Super Circus	Canada Dry—½
5:30	WCBS-TV—The Chuck Wagon	Participations
	WNBT—Hopalong Cassidy	
	WPIX—Television Chapel	
5:40	WABD—Telenews Weekly	
6:00	WABD—Feature Film	
	WJZ-TV—Singing Lady	Kelloggs
	WPIX—Comics on Parade	
6:15	WCBS-TV—Holmes Travelogue	Atcheson, Topeka
6:30	WCBS-TV—Mr. I. Magination	
	WNBT—Say It With Acting	J. B. Williams
	WJZ-TV—Action Autographs	Bell & Howell
	WPIX—News; Band Box	
6:45	WJZ-TV—Dr. Fix-um	
7:00	WCBS-TV—Tonight on B'way	Esso
	WNBT—Leave It to the Girls	
	WABD—Front Row Center	Participations
	WJZ-TV—P. Whiteman Revue	Goodyear
	WPIX—Jimmy Powers, Sports	
7:15	WPIX—Telepix; Song Parade	
7:30	WCBS-TV—This Is Show Bus.	Crosley
	WNBT—The Aldrich Family	Jell-O
	WJZ-TV—Hollywood House	
	WPIX—Voice of the People	
8:00	WCBS-TV—Toast of the Town	Lincoln-Mercury
	WNBT—Supper Club	Chesterfields
	WABD—Mystery Players	
	WJZ-TV—Think Fast	
8:30	WNBT—Colgate Theater	Colgate-Pal-Peet
	WJZ-TV—The Little Revue	
	WABD—Film	
	WPIX—Evening Hymn	
8:45	WPIX—Newsreel	
9:00	WCBS-TV—Fred Waring	General Elec.
	WNBT—Philco Playhouse	Philco
	WABD—Cross Question	
	WJZ-TV—Your Witness	
9:30	WJZ-TV—Myst. of Chinatown	
10:00	WCBS-TV—News in Review	
	WNBT—Garroway at Large	Congoleum
	WABD—Bowling Headliners	
	WJZ-TV—Celebrity Time	B. F. Goodrich
10:30	WNBT—Tropic Holiday	Winston Stores
	WJZ-TV—Youth on the March	
11:00	WNBT—Yesterday's Newsreel	
	WABD—Herald-Tribune News	

MONDAY

10:45	WABD—Morning Chapel	
11:00	WABD—Television Shopper	Participations
12:00	WABD—Headline Clues	
12:30	WABD—Johnny Olsen	
1:00	WABD—Dennis James	Sterling Drugs
1:30	WABD—Margaret Johnson	
1:45	WABD—Sidewalk Interviews	
2:00	WABD—Shoppers Matinee	Participations
3:45	WCBS-TV—Classified Column	Participations
4:00	WCBS-TV—H'memaker's Exch.	Participations
4:30	WCBS-TV—Vanity Fair	Participations
5:00	WCBS-TV—Ted Steele	Participations
5:15	WNBT—Judy Splinters	
	WPIX—Mr. Magic	
5:30	WCBS-TV—The Chuck Wagon	
	WNBT—Howdy Doody	Mars, Colgate,
	WPIX—Six-Gun Playhouse	
6:00	WNBT—Children's Film	
	WABD—Small Fry Club	Clark Candy
6:30	WCBS-TV—Lucky Pup	Bristol-Myers
	WNBT—Easy Does It, Musical	
	WABD—Magic Cottage	
	WPIX—News; Band Box	
6:45	WCBS-TV—Bob Howard, S'ngs	Participations
6:55	WNBT—Weatherman	Con Edison
7:00	WCBS-TV—Roar of the Rails	A. C. Gilbert
	WNBT—Kukla, Fran & Ollie	RCA Victor
	WABD—Captain Video	
	WPIX—Jimmy Powers, Sports	
7:15	WCBS-TV—Paul Arnold, S'ngs	
	WPIX—Telepix, Song Parade	Con Edison
7:30	WCBS-TV—News	Oldsmobile
	WNBT—R'b'rta Quinlan, S'ngs	Mohawk Rugs
	WABD—Manhattan Spotlight	
	WPIX—Little Old NY	
7:45	WCBS-TV—Sonny Kendis Trio	
	WNBT—News Caravan	Camels
	WABD—Vincent Lopez	
8:00	WCBS-TV—Silver Theater	Int'l Silver
	WNBT—Tele-Theater	Chevrolet
	WABD—Newsw'k Views News	
	WPIX—Enchanted Strings	
8:30	WCBS-TV—Talent Scouts	Lipton Tea
	WNBT—Voice of Firestone	Firestone
	WABD—Al Morgan Music	
	WPIX—Stage A	
8:45	WPIX—Boxing	R & H Beer
9:00	WCBS-TV—Candid Camera	Philip Morris
	WNBT—Lights Out	Admiral
	WABD—Maxine Barratt	
9:30	WCBS-TV—The Goldbergs	Sanka
	WNBT—Band of America	Cities Service
	WABD—Wrestling	
10:00	WCBS-TV—Studio One	Westinghouse
	WNBT—Quiz Kids	Alka-Seltzer
10:45	WPIX—Telepix	Con Edison
11:00	WCBS-TV—Faye Emerson	Ansonia Shoes
11:15	WCBS-TV—Telenews	

TUESDAY

10:45	7 pm—Same as Monday	
7:00	WCBS-TV—Prize Party	Messing Bakeries
	WNBT—Kukla, Fran & Ollie	Sealtest
	WABD—Captain Video	
	WOR-TV—Apartment 3-C	
7:15	WOR-TV—Bill Harrington,	
	WPIX—Telepix	Con Edison
7:30	WCBS-TV—Television News	
	WNBT—Mel., Harm., Rhythm	
	WABD—Eloise Salutes Stars	Doeskin Tissues
	WOR-TV—John Reed King	Flagstaff Foods
7:45	WCBS-TV—Sonny Kendis Trio	
	WNBT—News Caravan	Camels
	WABD—Vincent Lopez	
	WPIX—Film	
7:55	WCBS-TV—Herb Shriner	Philip Morris
8:00	WCBS-TV—Film Theater	
	WNBT—Texaco Star Theater	Texas Company
	WABD—Court Current Issues	
	WOR-TV—Opera Concert	
8:30	WOR-TV—Road to Success	
8:45	WPIX—Wrestling	Sunset Stores
9:00	WCBS-TV—Actors Studio	
	WNBT—Fireside Theater	Proctor & Gamble
	WABD—Cavalcade of Bands	Whelan's in NY
	WOR-TV—Boxing	Piel's Particip.
9:30	WCBS-TV—Suspense	Auto Lite
	WNBT—Life of Riley	Pabst
10:00	WCBS-TV—This W'k in Sports	Sheaffer Pens
	WNBT—Amateur Hour	Old Golds
10:15	WCBS-TV—Newsreel	
10:30	WCBS-TV—Pantomime Quiz	Chevrolet Dlrs.
10:45	WPIX—Telepix	Con Edison
11:00	WCBS-TV—Newsreel	
	WNBT—You Are an Artist	Doubleday

WEDNESDAY

10:45	7 pm—Same as Monday	
2:00	WJZ-TV—Market Melodies	Participations
4:00	WJZ-TV—Telephone Game	Participations
7:00	WCBS-TV—Kirby Stone Quint.	
	WNBT—Kukla, Fran & Ollie	RCA Victor
	WABD—Captain Video	
	WOR-TV—Toon-A-Vision	
7:15	WCBS-TV—Paul Arnold, S'ngs	
	WOR-TV—Dorothy Carless	
	WPIX—Telepix	Con Edison
7:20	WPIX—Film	
7:30	WCBS-TV—Television News	Oldsmobile
	WNBT—Roberta Quinlan	Mohawk Rugs
	WABD—Manhattan Spotlight	
	WJZ-TV—The Fitzgeralds	Participations
	WOR-TV—Dinner at Sardi's	
7:45	WCBS-TV—Earl Wrightson	Masland Rugs
	WNBT—News Caravan	Camels
	WABD—Easy Aces	Hudson Dealers
	WJZ-TV—Shoppers Guide	Participations
8:00	WCBS-TV—Godfrey & Friends	Chesterfields
	WNBT—Believe It or Not	Ballantine
	WABD—Film	
	WJZ-TV—Couple of Joes	
	WOR-TV—John Gambling	
8:20	WPIX—Film	
8:30	WNBT—The Clock	Lever Bros.
	WOR-TV—Magic in the Air	
9:00	WCBS-TV—D'nning'r-Winch'll	Bigelow-Sanford
	WNBT—Kraft Theater	Kraft Foods
	WABD—The Plainclothesman	
	WJZ-TV—Author vs. Critics	
	WOR-TV—Basketball	
9:20	WPIX—Newsreel	Con Edison
9:30	WCBS-TV—Boxing	Ballantine
	WABD—Famous Jury Trials	Chevrolet Dlrs.
	WJZ-TV—Wrestling	
10:00	WNBT—Break the Bank	Bristol-Myers
10:30	WNBT—Top Views in Sports	
11:00	WCBS-TV—Telefinds of 1949	Winston Stores
11:30	WCBS-TV—Newsreel	

THURSDAY

10:45	7 pm—Same as Monday	
2:00	WJZ-TV—Market Melodies	Participations
4:00	WJZ-TV—Telephone Game	Participations
7:00	WCBS-TV—C'k'ng-Dione Lucas	Wine Adv. Bd.—½
	WNBT—Kukla, Fran & Ollie	Sealtest
	WABD—Captain Video	
	WJZ-TV—The Fitzgeralds	Participations
	WOR-TV—Apartment 3-C	
	WPIX—Jimmy Powers, Sports	
7:15	WJZ-TV—Kieran Kaleidoscope	
	WOR-TV—Bill Harrington,	
	WPIX—Telepix; Bandbox	Con Edison
7:30	WCBS-TV—Television News	
	WNBT—Mel., Harm., Rhythm	
	WABD—Manhattan Spotlight	
	WJZ-TV—The Lone Ranger	General Mills
	WOR-TV—John Reed King	Flagstaff Foods
	WPIX—The Truex Family	Gimbel Brothers
7:45	WCBS-TV—Sonny Kendis Trio	
	WNBT—News Caravan	Camels
	WABD—Vincent Lopez	
7:55	WCBS-TV—Herb Shriner	Philip Morris
8:00	WCBS-TV—The Front Page	
	WNBT—Indefinite	
	WABD—Mystery Film	
	WJZ-TV—Stop the Music	Admiral, Old Gold
	WOR-TV—Dick Kollmar	
8:30	WCBS-TV—Romance alternates with Inside USA	Chevrolet
	WNBT—Indefinite	
	WOR-TV—Al Siegel Song Sh'p	
8:45	WPIX—Wrestling	Sunset Appliance
9:00	WCBS-TV—Indefinite	
	WNBT—Kay Kyser	Ford
	WABD—Morey Amsterdam	DuMont Telesets
	WJZ-TV—Wendy Barrie	
	WOR-TV—Boxing	Bedford Stores
9:30	WCBS-TV—Film	
	WABD—Boxing	Kreuger Beer
	WJZ-TV—Indefinite	
10:00	WNBT—Martin Kane-Pvt. Eye	U. S. Tobacco
	WJZ-TV—Roller Derby	Participations
10:30	WNBT—Hank McCune,	
10:45	WCBS-TV—Blues by Bargy	Participations
	WPIX—Telepix	Con Edison
11:00	WCBS-TV—Newsreel	
11:15	WJZ-TV—Ship's Reporter	

FRIDAY

10:45	7 pm—Same as Monday	
2:00	WJZ-TV—Market Melodies	
4:00	WJZ-TV—Telephone Game	
7:00	WCBS-TV—Kirby Stone Quint.	
	WNBT—Kukla, Fran & Ollie	RCA Victor
	WABD—Captain Video	
	WJZ-TV—The Fitzgeralds	Participations
	WOR-TV—Toon-A-Vision	
	WPIX—Jimmy Powers, Sports	Participations
7:15	WCBS-TV—Paul Arnold, S'ngs	
	WOR-TV—Dorothy Carless	
	WPIX—Telepix; Song Parade	
7:30	WCBS-TV—News	
	WNBT—Roberta Quinlan	Mohawk
	WABD—Manhattan Spotlight	
	WJZ-TV—On Trial	Chrysler
	WOR-TV—Arthur Lesser Show	
	WPIX—This Is Your City	
7:45	WCBS-TV—Sonny Kendis Trio	
	WNBT—News	
	WABD—Vincent Lopez	
7:55	WCBS-TV—Herb Shriner	Philip Morris
8:00	WCBS-TV—Mama—Play	Maxwell House
	WNBT—One Man's Family	
	WABD—Hands of Murder	
	WJZ-TV—Shoppers Guide	Participations
	WOR-TV—Old Kn'ck Mus. H'll	
	WPIX—Studio X	
8:30	WCBS-TV—Man Ag'nst Crime	Camels
	WNBT—We, The People	Gulf Oil
	WABD—Headline Clues	
	WJZ-TV—The Ruggles	
	WPIX—Telepix	
9:00	WCBS-TV—Ford Theater, or 54th Street Revue	Ford Motor Co.
	WNBT—Versatile Varieties	Bonny Maid
	WABD—Fishing, Hunting Cl'b	Mail Pouch Tob.
	WJZ-TV—Auction-Aire	Libby, McNeill
	WOR-TV—Wrestling	
9:30	WNBT—Big Story, or TV Det.	Pall Mall
	WABD—Film Feature	
	WJZ-TV—Indefinite	
10:00	WCBS-TV—People's Platform	Household Finance
	WNBT—Boxing	Gillette
	WABD—Boxing	
	WJZ-TV—Roller Derby	Chevrolet Dlrs.
10:30	WCBS-TV—Capitol Cloak R'm	
10:45	WNBT—Greatest Fights	Chesebrough
11:00	WCBS-TV—Telenews	
	WNBT—Sports Highlights	Bond Clothing
11:15	WJZ-TV—Ship's Reporter	

SATURDAY

2:00	WJZ-TV—Market Melodies	Participations
4:00	WJZ-TV—Telephone Game	Participations
4:45	WPIX—Music	
5:15	WPIX—Mr. Magic	Participations
5:30	WNBT—Childrens Sketchbook	
	WPIX—Six-Gun Playhouse	Participations
6:30	WCBS-TV—Red Barber	
	WPIX—Telepix; Band Box	Con Edison
6:45	WCBS-TV—Lucky Pup	
	WOR-TV—Johnny Farrell, Golf	
7:00	WOR-TV—Apt. 3C—Comedy	
	WPIX—Jimmy Powers, Sports	
7:15	WCBS-TV—Film Shorts	
	WJZ-TV—Film Serial	
	WOR-TV—Jerome Hines, Songs	
	WPIX—City Hall	
7:30	WCBS-TV—Quincey Howe	
	WNBT—Nature of Things	
	WJZ-TV—H'llyw'd Screen Test	Best Foods
	WOR-TV—Stan Lomax, Sports	La Primadora
	WPIX—Art Ford	Participations
7:45	WCBS-TV—Blues by Bargy	Participations
	WNBT—Leon Pearson, News	
	WOR-TV—Top Views in Sports	
7:55	WCBS-TV—Herb Shriner	Philip Morris
8:00	WCBS-TV—Ken Murray	Budweiser
	WNBT—Twenty Questions	Ronson
	WOR-TV—Twenty Questions	Ronson
	WJZ-TV—Whiteman Teen Cl'b	
	WABD—Spin the Picture	
8:30	WCBS-TV—Feature Film	
	WNBT—Bette Chapel, Songs	
	WOR-TV—What Happens Now	
8:45	WNBT—Stud's Place, Variety	
9:00	WNBT—Mary Kay and Johnny	
	WABD—Cavalcade of Stars	Whelans in NY
	WJZ-TV—Roller Derby	
	WOR-TV—Wrestling	Seidenberg Cigar
	WPIX—Boxing	Sunset Stores
9:30	WNBT—Meet the Press	
10:00	WNBT—Opera Series	
	WABD—Wrestling	Participations
11:00	WPIX—Telepix	Con Edison
11:15	WJZ-TV—Ship's Reporter	

Ross Reports

ON TELEVISION PROGRAMMING

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JANUARY

1950

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VOLUME 1 NUMBER 10 JANUARY 22, 1950

A SPECIAL ISSUE

featuring

AN EXCLUSIVE ROSS REPORTS SURVEY

FILMS & TELEVISION

1. The Use of Film by TV Stations
2. Films Produced Especially for TV
3. The Motion Picture Studios & TV
4. Future--Theater TV, Film Network?

Supplements to this issue will include such Special Features as:

* Up-to-date Network Personnel Listings
* Network Radio Advertisers Not Yet on TV
* Survey of Southern TV Station Activity
* Mail Order Television--Doubleday & Others

* NEXT MONTH -- Complete Analyses of All Programs on Network TV

* MARCH -- Revised Estimates of Program Production Costs & Budgets

THIS ISSUE

Watch for a New, Separate Service of ROSS REPORTS:
TV COMMERCIALS - Producers, Types & Numbers & For Whom - MONTHLY

DEBUTS, HIGHLIGHTS, FUTURES

Sunday (22) ABC(Ch7) 7:30-7:45pm; RETURN - Crusade in Europe on WJZ-TV local; a filmed history of World War II in Europe, compiled & edited by March of Time with 20th Century-Fox; Sponsor-Bowery Savings Bank (13 weeks); Agency - Edwin Bird Wilson.

Monday (23) DuM(Ch5) 7-7:30pm; CHANGE - Captain Video from WABD to E&MW Nets; Mon through Fri; kid show starts sponsorship; Sponsor - Walter H. Johnson Candy Co. for Powerhouse & other products; Agency - Franklin Bruck; Supervisor - M.J. Kleinfeld of Bruck.

Tuesday (24) WOR(Ch9) 7-7:15pm; DEBUT - Comedy Carnival on WOR-TV local; Tues-Sat; film program features well-known comedy stars in motion pictures edited especially for Television; first program: "Grand Slam Opera" with Buster Keaton.

Thursday (26) CBS(Ch2) 8-8:30pm; DEPARTURE - The Front Page from WCBS-TV to E&MW Nets.

Saturday (28) CBS(Ch2) 8-9pm; DEPARTURE - 54th St Revue from WCBS-TV to E&MW Nets.

January 30 Lucky Strike Theater debuts from WNBT to E&MW Nets; 9:30-10:30pm every-other-Monday; Robert Montgomery will produce, co-direct and occasionally star in dramatic series based on film properties; first program - "The Letter" with Madeleine Carroll; Sponsor - Lucky Strike; Agency - BBD&O; Supervisor - Hugh Rogers, BBD&O; Director - Norman Felton, NBC; Casting - Felton & Richard Bender, NBC.

February 1 Talent Parade debuts on WOR-TV local; 8-9pm Wednesdays; talent winners of contests held at local Skouras & Century theaters compete for grand prize of trip to H'wood & screen test; Host - Tiny Ruffner; Packager - Gainsborough Associates; Producers - Nick John Matsoukas of Skouras and Mike Jablons of Gainsborough; Director - Nat Rudich of Gainsborough.

February 7 Stage Door debuts from WCBS-TV to E&MW Nets; 9-9:30pm Tuesdays; dramatic series based on play by Kaufman & Ferber, with Louise Allbritton, Scott McKay, Barry Kroeger, Oliver Thorndyke & others; Packager-Producer-Carol Irwin; Director - Ralph Nelson, CBS; Casting - Doris Quinlan, at Irwin.

February 15 Battle of the Boroughs debuts on WNBT local; 10:30-11pm Wednesdays; amateur talent chosen from contests at local RKO theaters in competition for prize of a week at the Palace; with MC Harry Hershfield; Sponsor - Vim Electric in cooperation with RCA Victor; Agency - Arnold Cohan.

February 16 Ilka Chase debuts from WCBS-TV to E&MW Nets; 9:30-9:45pm Thursdays; interview show with guest celebrities; Sponsor - Harriet Hubbard Ayer; Agency - Federal; Supervisor - Francis Barton, Federal.

March 16 Blind Date returns from WJZ-TV to 30 Sta E&MW Nets; 9-9:30pm Thursdays; Arlene Francis with male guests who vie for dates with models; Sponsor - Esquire Boot Polish; Agency - Emil Mogul; Supervisor - Rae Elbroch,Mogul; Packager-Producer - Bernard Schubert; Director - Fred Carr, ABC.

April 18 Giant Home Games debut on WPIX local; day & night games of N.Y. Giants from the Polo Grounds; times to be announced; Sponsor - Chesterfields; Agency - Cunningham & Walsh; Director - Jack Murphy, WPIX.

- more on Page 5 -

DIRECTORY

(Listings cover only those firms carried on following pages...not Industry-Wide)

ADVERTISING AGENCIES WITH PROGRAMS ON TELEVISION IN NEW YORK

And'n,Davis, Platte	50 Rock Pl	PL 7-2300
Atlas	1457 B'way	BR 9-5166
N.W. Ayer and Son	30 Rock Pl	CI 6-0200
Ted Bates	630 Fifth	CI 6-9700
BBD&O	383 Madison	EL 5-5800
Benton & Bowles	444 Madison	MU 8-1100
Biow	9 Rock Pl	PL 7-4100
Bobley	9 West 57	PL 9-7272
Blaine-Thompson	234 West 44	LO 4-0800
Brisacher,Wheeler	140 East 39	OR 9-4960
Franklin Bruck	1270 Sixth	CI 7-7660
Buchanan	1501 B'way	BR 9-7900
Leo Burnett	743 Fifth	PL 9-7552
Campbell-Ewald	1 East 57	MU 8-3190
Cayton	350 Fifth	BR 9-0390
Cecil & Presbrey	247 Park	PL 5-8200
Arnold Cohan	101 West 55	PL 7-7730
Compton	630 Fifth	CI 6-2800
Cunningham & Walsh	40 East 34	MU 3-4900
Dance-Fitz-Sample	247 Park	MU 8-1600
D'Arcy	515 Madison	PL 8-2600
Doh'y,Clif'd,Shen	350 Fifth	BR 9-0445
Donahue & Coe	1270 Sixth	CO 5-4252
W.B. Doner	18 East 48	MU 8-2034
Ellington	535 Fifth	MU 7-4300
William Esty	100 East 42	MU 5-1900
Federal	385 Madison	MU 8-4200
Stanton B. Fisher	215 Fourth	OR 7-2552
Foote,Cone,Beld'g	247 Park	PL 5-6600
Gardner	9 Rock Pl	CO 5-2000
Geyer,Newell & Gan	745 Fifth	PL 5-5400
Gibraltar	17 East 45	MU 7-7896
Grant	350 Fifth	BR 9-1600
N.C. Greenfield	570 Seventh	LO 4-4464
Grey	166 West 32	CH 4-3900
Hicks & Greist	420 Lex	MU 3-9135
Huber Hoge	699 Madison	TR 9-0800
Charles Hoyt	551 Fifth	MU 2-0850
Hutchins	16 West 46	PL 7-8526
Kas,Far,Ches,Cl	274 Madison	OR 9-4440
Kenyon&Eckhardt	247 Park	PL 3-0700
Klores & Carter	129 West 52	PL 7-6860
Kudner	630 Fifth	CI 6-3200
Al Paul Lefton	521 Fifth	VA 6-4340
Len'n & Mitchell	17 East 45	MU 2-9170
Marsch'k & Pratt	535 Fifth	VA 6-2022
J.M. Mathes	122 East 42	LE 2-7450
Maxon	12 East 53	PL 9-7676
McCann-Erickson	50 Rock Pl	JU 6-3400
Moore & Hamm	7 East 35	OR 9-4100
Paris & Peart	370 Lex	MU 9-2424
Pedlar & Ryan	250 Park	PL 5-1500
F.D. Richards	10 Rock Pl	CI 7-6383
Art. Rosenberg	570 Seventh	CH 4-4420
Ruthrauff & Ryan	405 Lex	MU 6-6400
Scheck	285 Madison	MU 3-7990
Paul Smith	24 West 45	MU 7-8337
State Adv Service	116 Flatbush	UL 5-4629
Sternf'ld-Godley	280 B'way	BA 7-3030
Sul,Stau,Col,Bay	437 Fifth	OR 9-2500
J.D. Tarcher	630 Fifth	CI 6-2626
J.W. Thompson	420 Lex	MU 3-2000
Warwick & Legler	230 Park	MU 6-8585
Weintraub	30 Rock Pl	CI 7-4282
Young & Rubicam	285 Madison	MU 9-5000

LOCAL STATIONS AND NETWORKS

ABC

General Offices	30 Rock Pl	CI 7-5700
Studios	7 West 66	TR 3-7000
Theaters	Ritz	219 W. 48
	Vanderbilt	148 W. 48
	58th St	202 W. 58

CBS

General Offices	485 Madison	PL 5-2000
Studios	15 Vanderbilt & Lieder-krantz Hall,	111 E. 58
Theaters	#3	1697 B'way
	#51	109 W. 39
	#52	254 W. 54

DuMONT

General Offices	515 Madison	MU 8-2600
Studios	John Wanam'r	Astor Pl
Theater	Adelphi	150 W. 54

NBC

Offices-Studios	30 Rock Pl	CI 7-8300
Studios	105-55 E.106	CI 7-8300
Theater	Internat'l	5 Col Cir

WOR-TV

General Offices	1440 B'way	LO 4-8000
Theater	Amsterdam Rf	214 W. 42

WPIX

Offices-Studios	220 East 42	MU 2-1234

INDEPENDENT PRODUCERS WITH PROGRAMS ON TELEVISION IN NEW YORK

Basch Prods	17 East 45	MU 2-8877
Milton Blackstone	1697 B'way	JU 6-2756
Louis G. Cowan	485 Madison	PL 9-3700
Jerry Fairbanks	292 Madison	MU 5-0877
Fenton Prods	40 East 49	PL 9-8266
Hardie Frieberg	270 Park	MU 8-0230
Allen Funt	52 Vandblt	MU 5-1211
Gainsborough Assoc	234 West 44	CH 4-0626
Godfrey Prods	485 Madison	PL 5-2000
Harry Goodman	19 East 53	PL 5-6131
Harvey & Howe	500 Fifth	WI 7-2000
West Hooker	2 West 46	JU 2-3026
Int'l-Tele Film	331 Madison	MU 7-7306
Carol Irwin	277 Park	PL 5-8506
Robert Jennings	53 West 53	CI 6-7020
Martin Jones	404 East 53	MU 8-4657
Paul Killiam Prods	551 Fifth	MU 2-1814
Richard Kollmar	229 West 42	WI 7-0771
Ken Later	30 Rock Pl	CO 5-3580
Masterson,Reddy,Nel	745 Fifth	PL 9-1120
Layton-Stark	551 Fifth	MU 7-6320
Sam Levene	1440 B'way	PE 6-9600
Lester Lewis	1 Christphr	WA 4-8582
Marlo Lewis	234 West 44	LO 4-0800
Phillips H. Lord	501 Madison	PL 5-2211
Harvey Marlowe	2 West 47	TR 9-1482
MCA Artists Ltd	598 Madison	PL 9-7500
Modell-Harbuck	7 West 66	TR 3-7000
Charles Irving	130 East 61	TE 8-7023
Walter McGraw	130 West 12	OR 5-3113
Wm Morris Agcy	1270 Sixth	CI 7-2160
Carleton E. Morse	NBC Rm 688	CI 7-8300
Nat'l TV Guild	801 Greenwch	CH 3-4900
Nelson Prods	341 Madison	MU 6-5862
Persons Prods	1444 Beach	UN 3-2652
P.R.B. Prods	745 Fifth	MU 8-1067
Prockter Prods	221 West 57	JU 6-4360
Reemack Prods	527 Fifth	MU 7-7979
Max Richards	1776 B'way	PL 7-6414
Martha Rountree	570 Lex	PL 5-7770
Kermit Schafer	112 East 37	MU 9-4628
Scheck,Dahlman	353 West 57	JU 6-5753
Bernard Schubert	509 Madison	MU 8-0944
Arthur Schwartz	1501 B'way	PE 6-7440
Martin Stone	4 West 58	MU 8-0585
Douglas Storer	1270 Sixth	CI 7-6325
Irvin P. Sulds	654 Madison	TE 8-7025
Tel-Air Assoc	366 Madison	VA 6-3417
Telenews	630 Fifth	JU 6-2450
Todman-Goodson	CBS 485 Mad	PL 5-2000
TOP Prods	551 Fifth	MU 7-0272
Transamerican	1 East 54	PL 5-9800
Chick Vincent	509 Madison	EL 5-0734
Visual Arts Prods	2 West 46	LU 2-4047
Blair Walliser	25 Tdr City	MU 5-4449
Ed Wolf Assoc	420 Madison	PL 5-7620
World Video	15 East 47	PL 9-3870
Frederic Ziv	501 Madison	MU 8-4700

PRODUCERS OF COMMERCIALS ON TELEVISION IN NEW YORK

Animation House	New Rochelle	2-8124
Archer Prods	35 West 53	JU 6-2690
Audio Prods	630 Ninth	CO 5-6771
Caravel Films	730 Fifth	CI 7-6111
Citadel Prods	1450 B'way	CH 4-0612
Louis deRochemont	35 West 45	CH 4-8873
Jerry Fairbanks	292 Madison	MU 5-0877
Film Graphics	245 West 55	JU 6-0083
Gray-O'Reilly	480 Lex	PL 3-1513
Hile-Damroth	320 B'way	WO 4-2478
Jam Handy Films	1775 B'way	JU 2-4060
Ben Harrison	245 West 55	PL 7-3217
Int'l Movie Prod	515 Madison	EL 5-6620
Loucks & Norling	245 West 55	CO 5-6974
Ted Nemeth	729 Seventh	CI 5-5147
Pathescope	580 Fifth	PL 7-5200
Pictorial	625 Madison	PL 5-9600
RKO Pathe	625 Madison	PL 9-3600
Roberts & Carr	216 East 49	PL 9-3408
Rockhill	18 East 50	PL 9-7979
Sarra Inc.	200 East 56	MU 8-0085
Screen Gems	729 Seventh	CI 5-5044
Fletcher Smith	1585 B'way	JU 6-3950
Sound Masters	165 West 46	PL 7-6600
Special Purpose	44 West 56	JU 6-0020
Seaboard Studios	157 East 69	RE 7-9200
TV Cartoons	361 W. B'way	BE 3-7176
TV Features	480 Lex	PL 5-5714
Transfilm	35 West 45	LU 2-1400
Triangle Films	1697 B'way	CO 5-1403
Universal	445 Park	PL 9-8000
Wilding Prods	385 Madison	PL 9-0854
20th Century-Fox	444 West 56	CO 5-3320

STATION REPRESENTATIVES

Avery-Knodel Inc	565 Fifth	PL 3-6513	Geo.P.Hollingbery	420 Lex	OR 9-2260
Blair TV Inc	22 East 40	MU 9-6084	The Katz Agency	500 Fifth	WI 7-8620
The Bolling Co	480 Lex	PL 9-8150	Robert Meeker Assoc	521 Fifth	MU 2-2170
The Branham Co	230 Park	MU 6-1860	John E. Pearson Co	250 Park	PL 8-2255
Donald Cooke Inc	551 Fifth	MU 2-7270	Edward Petry & Co	17 East 42	MU 2-4400
Free & Peters Inc	444 Madison	PL 9-6022	Paul H. Raymer Co	366 Madison	MU 7-6540
Harr,Rghter,Parsons	270 Park	MU 8-1185	Weed & Co	350 Madison	MU 7-7772
Headley-Reed Co	405 Lex	MU 3-5467	Adam Young Jr	22 East 40	MU 9-0006

A-ABC, C-CBS, D-DuM, N-NBC, P-WPIX, W-WATV

PULSE RATINGS FOR DECEMBER

NET PULSE DECEMBER			NYC PULSE (Dec 1-7)			NYC Multi-Weekly		
Texaco Star Thtr	N	62.2	Texaco Star Thtr	N	76.3	Howdy Doody	N	16.9
Godfrey Tlnt Scts	C	43.5	The Goldbergs	C	45.3	Captain Video	D	14.3
Toast of the Town	C	40.6	Toast of the Town	C	42.5	Small Fry Club	D	12.5
Godfrey & Friends	C	40.3	Godfrey Tlnt Scts	C	42.0	Lucky Pup	C	12.5
The Goldbergs	C	37.6	Godfrey & Friends	C	41.5	Camel News Caravan	N	11.6
Stop The Music	A	36.6	Suspense	C	38.0	Kukla,Fran & Ollie	N	11.0
Fireside Theater	N	34.7	Studio One	C	34.5	Junior Frolics	W	9.2
Studio One	C	29.7	Philco Playhouse	N	32.1	Western Features	W	9.1
Suspense	C	29.3	Stop The Music	A	31.4	Western Features	W	8.8
Kraft Theater	N	27.4	Fireside Theater	N	30.5	Children's Theater	N	8.6

NIELSEN RATINGS - 4 WEEKS ENDING DECEMBER 10 1949

(Cross Section TV Homes, 50 Mile Radius New York)

HOOPER Network NOVEMBER				Homes %	Homes	Sets in Use* TV%	Sets in Use* Radio%
Texaco Star Thtr	N	65.0	Texaco Star Thtr	80.0	712,000	85.1	5.0
Toast of the Town	C	48.6	Godfrey Tlnt Scts	59.1	526,000	78.1	8.7
Godfrey Tlnt Scts	C	42.8	Toast of the Town	56.5	503,000	79.0	8.9
Stop the Music	A	39.1	Lights Out	49.7	442,000	82.7	5.7
Godfrey & Friends	C	39.1	The Goldbergs	48.5	432,000	81.1	5.4
Fireside Theater	N	38.1	Studio One	45.0	401,000	69.0	5.5
Studio One	C	36.0	Suspense	44.3	394,000	78.3	3.3
Big Story	N	35.9	Philco Playhouse	43.9	391,000	75.9	6.2
Amateur Hour	N	35.7	Godfrey & Friends	41.7	371,000	69.2	5.3
Lone Ranger	A	34.8	Ford Theater	38.3	341,000	70.7	6.8

 *At time of telecast.
NOTE: Number of homes is obtained by applying rating (%) to 890,000--Dec 1'49 est.of total TV homes,NY area

FUTURES (Continued)

Feb 2 Night Book debuts on WOR-TV local; 8-8:30pm Thu; human interest dramatic series; Pkgrs - Barry Tomson & Stedman Cole; Dir - Roger Bower,WOR.

Mar 23 Town House debuts on WJZ-TV to E&MW Nets; 9:30-10pm Thur; Dramatic musical with hotel format; Sponsor - Packard Motor Car; Agency - Young & Rubicam; Supervisor - Everard Mead, Y&R; Packager - William Morris; Producer - Monte Proser; Director - Edward D. Dowling; Music - Gordon Jenkins.

May Popsicle Parade Of Stars debuts on WCBS-TV; time & date to be announced; ten weekly ¼hr programs with guests Arthur Godfrey, Groucho Marx & others; Sponsor-Joe Lowe Corp for Popsicle; Agency - Blaine-Thompson; Prod - Marlo Lewis,B-T.

PROGRAMS WHICH DEBUTED NOVEMBER 28 THROUGH JANUARY 21

(Includes all programs which debuted or returned during this period. A complete breakdown of every program on the air will appear in our next monthly issue).

Add DRAMATIC

ABC

MYSTERIES OF CHINATOWN - from WJZ-TV to E&MW Nets; 9:30-10pm Sundays; SUSTAINING; on film; kinesc at KECA-TV H'wood; stories of San Francisco's Chinatown with Robert Bice, Cy Kendall & Ed McDonald; PRODUCER - Ray Buffum; DIRECTOR - Richard Goggin; MUSIC - Rex Koury; ON THE AIR - December 1949; RATING - Net Pulse 5.7.

YOUR WITNESS - from WJZ-TV to E&MW Nets; 9-9:30pm Sundays; SUSTAINING; on film; kinesc at KECA-TV H'wood; dramatized flashbacks of courtroom cases with questions from studio audience; PRODUCER-DIRECTOR-MODERATOR - Ashmead Scott,KECA; ON THE AIR - December 1949. AVAILABLE - approx $3960.

CBS

ESCAPE - from WCBS-TV to E&MW Nets; 9-9:30pm Thursdays; SUSTAINING; program dramatizes escape from reality through fantasy and adventure; PRODUCER-DIRECTOR-CASTING - Wyllis Cooper, CBS; SCRIPT EDITOR - Arthur Heineman, CBS; SETTINGS - Nelson Baume, CBS; COSTUMES - Eaves; REHEARSAL - 12 hrs dry, 6 cam; SCRIPTS - Orig approx $300; Adapt approx $200-250; ON THE AIR - January 1950; AVAILABLE - approx $7500.

DuM

ROCKY KING, INSIDE DETECTIVE - from WABD to E&MW Nets; 8:30-9pm Saturdays; SUSTAINING; comedy-mystery series featuring Roscoe Karns; PACKAGERS - Wilbur Stark & Jerry Layton; DIRECTOR - Dick Sandwick, DuM; CASTING - Elizabeth Mears, DuM & Stark-Layton; REHEARSAL - 10 hrs dry, 5 cam; SCRIPTS - Larry Menkin & Charles Speer; SETTINGS - Rudy Lucek, DuM; ON THE AIR - January 1950; AVAILABLE - Approx $4000.

NBC

BELIEVE IT OR NOT - from WNBT to E&MW Nets; 8-8:30pm Wednesdays; dramatic series with the camera as narrator in a dramatized episode from the collection of Robert Ripley; SPONSOR - Ballantine; AGENCY - J. Walter Thompson; PACKAGER - Douglas Storer; PRODUCER-DIRECTOR-CASTING - Harry Herman, at Thompson; WRITER - Sam Carter; REHEARSAL - 17 hrs dry, 5 cam; SETTINGS - William Smith, NBC; ON THE AIR - March 1949; COMMERCIALS - film, animated with jingle, made by J. Walter Thompson.

Add SITUATION COMEDY

ABC

HOLLYWOOD HOUSE - from WJZ-TV to E&MW Nets; 7:30-8pm Sundays; SUSTAINING; on film; kinesc at KECA-TV H'wood; comedy with hotel setting features comics Jim Backus, Dick Wesson & guests; PRODUCER - Joe Bigelow; DIRECTOR - George M. Cahan; WRITERS - Ukie Shern & Joe Bigelow; SETTINGS - Lumir Mathauser; ON THE AIR - December 1949; RATING - Net Pulse 10.

AVAILABLE - refers to price at which show is offered for sale. PRODUCTION - figures are those at which a show is estimated to be operating when already sponsored. All are approximate figures and have been checked at the source - agency, network, packager.

ABC

THAT WONDERFUL GUY - from WJZ-TV to E&MW Nets; 9-9:30pm Wednesdays; SUSTAINING; concerns the exploits of a columnist and his valet; with Neil Hamilton, Jack Lemmon and others; PACKAGER - Charles Irving Prodns; DIRECTOR-CASTING - Charles Irving; CAMERA DIRECTOR - Babette Henry, ABC; WRITERS - Charles Gussman & Russell Beggs; SETTINGS - Al Heschong, ABC; REHEARSAL - 16 hrs dry, 8 cam; ON - Jan 1950; AVAILABLE - app $5500.

CBS

THE GIRLS - (formerly "Young and Gay") from WCBS-TV to E&MW Nets; 7-7:30pm Sundays; SUSTAINING; based on the Cornelia Otis Skinner-Emily Kimbrough novel; cast includes Bethel Leslie, Mary Malone, Harry Bannister, Agnes Young & others; PACKAGER-PRODUCER-Carol Irwin; DIRECTOR - David Rich, CBS; CASTING - Doris Quinlan at Irwin office; SETTINGS - Rychtarik, CBS; REHEARSAL - 12 hrs dry; 5 cam; ON THE AIR - January 1950.

DuM

EASY ACES - from WABD to 18 Sta E&MW Nets; 7:45-8pm Wednesdays; filmed series with Goodman & Jane Ace & Betty Garde; SPONSOR - (NY only) NY Hudson Dlrs; AGENCY - Klores & Carter; SUPERVISOR - Harry Carter; PACKAGER - Frederic Ziv; PRODUCER - Herbert Gordon, Ziv; DIRECTOR - Jeanne Harrison, Ziv; EDITOR - Bob Jacques, Ziv; WRITERS - Mort Green, George Foster, Jack Raymond & Ace; ON THE AIR - December 1949; COMMERCIALS - live integrated with announcer Don Russell; 1 film - live action product display by Alexander Films, Colorado Springs; Sponsored by Philips Packing in 15 other cities.

Add COMEDY-VARIETY

CBS

ABE BURROWS' ALMANAC - from WCBS-TV to E&MW Nets; 9-9:30pm Wednesdays; SUSTAINING; comedy-variety show with MC Burrows, Milton DeLugg & Orchestra & variety guests; PROD-Irving Mansfield ; DIRECTOR - Alan Dinehart, CBS; WRITERS - Burrows & Stanley Burns; CASTING - Burrows; REHEARSAL - 5 hrs dry, 4 cam; SETTINGS - Don Gilman, CBS; COSTUMES - Eaves; ON THE AIR - January 1950.

KEN MURRAY SHOW - from WCBS-TV to E&MW Nets; 8-9pm every-other-Saturday; (alternates with "54th Street Revue"); comedy-variety show with Murray & guests includes scene from current play or motion picture; SPONSOR - Anheuser-Busch for Budweiser; AGENCY - D'Arcy; SUPERVISOR - Paul Louis, at D'Arcy; PRODUCER - Frank Satenstein, CBS; DIRECTOR-Herbert Sussann, CBS; CASTING - John Greenhut, MCA; WRITERS - Royal Foster & Hal Block; MUSIC - David Broekman; SETS - Hjalmar Hermanson, CBS; COSTUMES - Brooks; ON THE AIR - January 1950; COMMERCIALS - live integrated with product display at middle; open & close - title card with voice over; PRODUCTION - upwards of $20,000.

NBC

SATURDAY SQUARE - from WNBQ Chicago to E&MW Nets; 8-9pm Saturdays; SUSTAINING; (show incorporates "Stud's Place" & "Chicago Jazz"); variety format, plus dramatic sketches, with Studs Terkel, Connie Russell & Tail Gate Seven; PRODUCER-DIRECTORS - Ted Mills & Norman Felton, WNBQ; WRITERS - Paul Rhymer, Charles Andrews, Roy Winsor & Edith Sharff; ON THE AIR - January 1950.

NBC

COLLEGE OF MUSICAL KNOWLEDGE - from WNBT to E&MW Nets & kinesc; 9-10pm Thursdays; music, comedy & audience participation quiz with MC Kay Kyser, singers Sue Bennett, Liza Palmer, Michael Douglas, The Honeydreamers, and Ish Kabibble, Ben Grauer & Dr. Roy K. Marshall; SPONSOR - Ford Dealers; AGENCY - J. Walter Thompson; PACKAGER - MCA; PRODUCER-DIRECTOR - Earl Ebi,JWT; WRITERS - Bob Quigley & Art Handley; CHOREOGRAPHY - Fred Kelly; MUSICAL DIRECTOR - Carl Hoff; SETTINGS - Larry Goldwasser, JWT; CASTING - David Susskind, MCA; REHEARSAL - 20 hrs dry, 7 cam; ON THE AIR - December 1949; RATING-Net Pulse 19.1; COMMERCIALS - film - open, live product display, voice over by Ben Grauer made by J. Walter Thompson; live - middle with Dr. Roy K. Marshall in scientific demonstration & film with voice over; close - film, fully animated with direct recording, made by United Prodns of America, Burbank, Calif.

Add MUSICAL SHOWS

CBS

OPERA TELEVISION THEATER - from WCBS-TV to E&MW Nets; future times to be announced; repertory company of guest conductors and singer with narrator and artistic director Lawrence Tibbett; PRODUCER - Henry Souvaine; NETWORK PRODUCER - Barry Wood, CBS; STAGER - Boris Goldovsky; TV DIRECTOR - Byron Paul, CBS; CASTING - Tibbett, Souvaine & Goldovsky; SETTINGS - Rychtarik, CBS; REHEARSAL - 8½ hrs cam; 45 hrs dry; ON THE AIR - January 1950.

NBC

OPERA SERIES - from WNBT to E&MW Nets; 10-11pm Saturdays once monthly; SUSTAINING; opera series in English, produced by NBC's opera department; ARTISTIC DIRECTOR-CONDUCTOR & CASTING - Peter H. Adler, NBC; TV DIRECTOR - Charles Polacheck, NBC; TECHNICAL DIRECTOR - Heino Ripp; SETTINGS - William Smith, NBC; COSTUMES - Rose Bogdanoff, NBC; REHEARSAL - 2 wks dry, 8 hrs cam; ON THE AIR - January 1950.

MELODY, HARMONY & RHYTHM - from WPTZ Phila to E&MW Nets; 7:30-7:45pm Tues-Thurs; SUSTAINING; musical interlude with Tony DeSimone Trio, singers Lynne Barrett, Charlie Dobson, Carol Reed & guest dancers; PRODUCER-DIRECTOR - Benn Squires, WPTZ; SETTINGS-Charles Wells; REHEARSAL - 2 hrs dry; 2-3 hrs cam; ON THE AIR - December 1949.

WOR

OPERA CONCERT - on WOR-TV local; 8-8:30pm Tuesdays; SUSTAINING; operatic selections with guest soloists & Sylvan Levin and WOR Orchestra; DIRECTOR - Frank McCarthy,WOR; REHEARSAL - 2 hrs dry, 1½ cam; ON THE AIR - December 1949. PROD'N -$3000-3500,inc time.

PIX

EVENSONG - on WPIX local; 8:30-8:45pm Sundays; SUSTAINING; informal program of music and poetry conducted by David Ross; DIRECTOR - Edward Stasheff, WPIX; ON THE AIR - Jan 1950.

Add INTERVIEW SHOWS

NBC

AROUND THE TOWN - from WNBT to E&MW Nets; 9:30-10pm Saturdays; SUSTAINING; visits to interesting spots around NY with MC Bob Stanton & NBC mobile unit; PRODUCER-Bill Garden, NBC; DIRECTOR - Don Hillman, NBC; ON THE AIR - Jan 1950.

Add EXPOSITION SHOWS

NBC

YOU ARE AN ARTIST - on WNBT local; 11-11:15pm Tuesdays; Jon Gnagy in art demonstration series; SPONSOR - Doubleday & Co; AGENCY - Huber, Hoge & Sons; SUPERVISOR - Jack Munhall, at Hoge; DIRECTOR - Alan Neuman, NBC; WRITERS - Pat Hurley, of Hoge & Gnagy; REHEARSAL - 1 hr dry, 1 cam; ON THE AIR - December 1949; COMMERCIALS - live, by Gnagy.

Add GIVEAWAY SHOWS

ABC

A COUPLE OF JOES - from WJZ-TV to E&MW Nets; 8-9pm Wednesdays; SUSTAINING; MC Warren Hull and Mike Reilly & Orchestra in a musical show with viewer participation quiz; PACKAGER - World Video; PRODUCER & SCRIPTS - Ed Kenner, WV; DIRECTOR - Edward Nugent, ABC; REHEARSAL - 2 hrs dry, 1½ cam; ON THE AIR - August 1949; AVAILABLE - app $2000.

Add PANEL QUIZ SHOWS

ABC

MAJORITY RULES - from WENR-TV Chicago to E&MW Nets; 8-8:30pm Thursdays; SUSTAINING; panel quiz with guest celebrities; PACKAGERS - Dawson & Gingrich; PRODUCER-DIRECTOR - Fred Killian, WENR; ON THE AIR - September 1949; AVAILABLE - approx $1750.

PIX

GUGGENHEIM - on WPIX local; 8-8:30pm Thursdays; SUSTAINING; video version of the famous word game with MC John K. McCaffery and guest contestants; PRODUCER - Addison Smith; DIRECTOR - Edward Stasheff, WPIX; ON THE AIR - January 1950.

Add FORUMS

ABC

ON TRIAL - from WJZ-TV to E&MW Nets; 7:30-8pm Fridays; SUSTAINING; two lawyers and two witnesses debate a topic of current interest; PRODUCER - ABC Public Affairs Dept; DIRECTOR - Charles Powers, ABC; EDITOR - David Levitan, in cooperation with NY Bar Assn; REHEARSAL - 45 min cam; ON THE AIR - March 1949; AVAILABLE - approx $1500.

NBC

LIFE BEGINS AT EIGHTY - from WNBT to E&MW Nets; 9:30-10pm Fridays; SUSTAINING; (alternates with "Big Story"); panel of six members plus guests, all over eighty years old, debate everyday problems sent in by viewers; Moderator - Jack Barry; DIRECTOR - Doug Rodgers, NBC; REHEARSAL - 1 hr cam; ON THE AIR - January 1950.

PIX

WHAT ABOUT LABOR? - on WPIX local; 7:30-8pm Fridays; SUSTAINING; series of discussions by prominent representatives of management & labor; Moderator - Jack Trucott; DIRECTOR Cledge Roberts, WPIX; ON THE AIR - December 1949.

RATINGS are by Pulse for October; Cities are NY, Phila, Boston, Chicago, Cincinnati, Wash & Los Angeles. Ratings do not necessarily represent all 7 cities, only those in which the program appears.

DuM

SHOPPER'S MATINEE - from WABD to 8 Sta E&MW Nets; 2-4pm Mon-Fri; Minnie Jo Curtis emcees homemaker's and shopper's tips in fashions, cookery, etc.; variety entertainment includes singing team Cass Franklin & Monica Moore, singers Susan Raye & Gordon Dilworth; Announcer - Don Russell; with 10 spots per hour available in each local market for co-op sponsorship; SPONSOR - (NY only) DuMont Telesets; DIRECTORS - Dick Sandwick, Pat Fay & James Saunders, DuM; ON THE AIR - Dec 1949 ; NY Participation $75.

CURRENT FILM SCHEDULE

(Includes only time reserved for untitled one-shot films, rather than film series produced for Television, which are included in their respective program categories).

ABC

FILM DEPARTMENT HEAD - Nat Fowler - 7 West 66th Street - TRafalgar 3-7000

Sun - 4:45-5pm and Sat 7:15-7:30pm - TV Tot's Time

CBS

FILM DEPARTMENT HEAD - Grant Theis; Asst - Tom McAndrews - 15 Vanderbilt Ave-PL 5-2000

Mon-Fri	- 5:30-6:30pm	The Chuck Wagon	Sat	- 7:15-7:30pm	Short Subjects
Tue	- 8-9pm	Film Feature		10-11:15pm	Film Feature
Thu	- 9:30-11pm	Film Feature	Sun	- 6-7pm	The Chuck Wagon

DuM

FILM DEPT HEAD - Andrew Jaeger - Asst: Peter Sarkies - 7 Astor Place - MU 8-2600

Tue	- 10-11pm	Film Feature	Fri	- 9:30-10pm	Winter Sport Films
Wed	- 8-9pm	Adventure Feature	Sun	- 6-7pm	Western Feature
Thu	- 8-9pm	Mystery Feature		8:30-9pm	Feature Vignettes

* AVAILABLE - $300 per 1 minute partic.

NBC

FILM DEPARTMENT HEAD - Ray Kelly - Assistants: John Cron & Beulah Jarvis - 30 Rockefeller Plaza - CI 7-8300

Sun -	10-10:15am	Film Featurettes	Mon-Fri (except Tue)
	10:30-10:45am	Yesterday's Newsreels	6-6:30pm Children's Theater
	5-6pm	Hopalong Cassidy	
	10:45-11pm	Yesterday's Newsreels	* AVAILABLE - $200 per 1 minute partic.

PIX

FILM DEPARTMENT HEAD - Ed Evans - Asst: Robert Noack - 220 East 42 Street - MU 2-1234

(All feature films open to participation at $150 Per).

Mon-Sat	- 5:30-6:30pm	Six-Gun Playhouse	Tue	- 7:20-8:20pm	Mystery Feature
Daily exc. Sat	- 7:15-7:20pm	Telepix		8:20-8:45pm	Film Varieties
Daily exc. Sat	- before close	Telepix	Wed	- 6:40-7pm	Serial
Tue	- 6:40-6:50pm	Excursions in Science		7-7:15pm	Nickelodeon
	6:50-7:15pm	Film Varieties		7:20-8pm	Western Feature

PIX

PREMIERE PLAYHOUSE - on WPIX local; 8-9:30pm Fridays; series of 13 motion pictures; Warren Hull MC; SPONSOR - Doubleday & Co; AGENCY - Huber Hoge & Sons; SUPERVISOR - Jack Munhall, of Hoge; ON THE AIR - January 1950.

Add SPORTS REMOTES

CBS

WRESTLING - from WCBS-TV to E&MW Nets; 10:30-11pm Tuesdays; professional bouts from St. Nicholas Arena with commentator Bill Johnson; PROD-DIR - Judson Bailey, CBS; PARTICIPATING SPONSORS; ON THE AIR - January 1950; Participations available.

NAVY BASKETBALL - from WMAR-TV Balto to E&MW Nets; 2:25-4pm Saturdays; series of games from Naval Academy runs through Feb 11; ANNC'R-Jim McManus; ON-Jan '50.

NBC

STOCK CAR DERBY - on WNBT local; 10:30-11:30pm Saturdays; stock car races from Kingsbridge Armory with commentators Herb Sheldon & Duke Donaldson; CO-SPONSORS - Teldisco & Int'l Harvester; AGENCY - Elliott Nonas; CAMERA DIR-Lew Brown; PKGR - Ted Lloyd; app $3500 complete ; ON THE AIR - January 1950.

PIX

GOLDEN GLOVES BOXING - on WPIX local; 8-11pm Wednesdays; series of 13 telecasts from Ridgewood Grove, St. Helenas & Madison Sq. Garden with commentators Jimmy Powers & Jack McCarthy; SPONSOR - Chevrolet Dlrs of NY; AGENCY - Campbell-Ewald; SUPERVISOR - Tom Hanlon, C-E; ON THE AIR - January 1950; COMMERCIALS - Film - live action product display & animated; films made by Archer & Jam Handy.

Add SPORTS PROGRAMS

WOR

TOP VIEWS IN SPORTS - on WOR-TV local; 7:45-8pm Saturdays; film series spotlights week' leading sports events with commentators Jimmy Evans & Howard Miller; films made by All-American News for United Artists distribution; ON THE AIR - December 1949 (had been on NBC). AVAILABLE - approx $800 incl time.

Add CHILDREN'S SHOWS

CBS

LIFE WITH SNARKY PARKER - from WCBS-TV to E&MW Nets; 7:45-7:55pm Mon,Tue,Thu & Fri; SUSTAINING; marionette show with Bil & Cora Baird; PROD-DIR - Yul Brynner, CBS; WRITER - Bil Baird, Tom Murray & Paul Peterson; ON THE AIR - Jan 1950; AVAILABLE - $1010.

WOR

MYSTERY RIDER - on WOR-TV local; 7-7:15pm Tues-Sat; SUSTAINING; western adventure seri features masked cowboy narrator; film clip and animated cards by cartoonist Tom Howell PRODUCERS - Bories & White; DIRECTOR - Mende Brown, WOR; WRITER - Artie Malvin; REHEARSAL - 5 hrs dry, 4 cam; AVAILABLE - approx $900 incl time. ON THE AIR - January 1950.

PIX

HOBBY CLUB - on WPIX local; 5-5:15pm Fridays; children's show explains new hobby weekl MC - Joe Bolton; SPONSOR - Tastychip Co; AGENCY - State Adv Service; SUPERVISOR - Manu Laub, of State; DIRECTOR - Cledge Roberts, WPIX; REHEARSAL - ½hr cam; 2 hrs dry; ON TH AIR - January 1950; COMMERCIALS - live over slides.

Add COMEDY-VARIETY

CBS

THE SHOW GOES ON - from WCBS-TV to E&MW Nets; Jan 26 - 8:30-9:30pm; Feb 2 - 9:30-10:30 pm; Feb 9 - 8-9pm; Feb 16 - 9:45-10:45pm; Feb 23 - 8-9pm; Mar 2 - 9:45-10:45pm; Mar 9 and every Thurs thereafter, 8-9pm; Robert Q. Lewis introduces guest variety acts who audition for prospective employers; sound taped for AM show; PRODUCER - Lester Gottlieb, CBS; DIRECTOR - Alex Leftwich, CBS; WRITER - Lou Meltzer; MUSIC - Ray Bloch & Orchestra; ON THE AIR - January 1950.

Add MUSICAL SHOWS

DuM

CAVALCADE OF BANDS - from WABD to 11 Sta E&MW Nets; 10-11pm Tuesdays; series features guest name bands & variety acts; SPONSOR - Drug Store Prodns (Whelans in NY); AGENCY - Stanton B. Fisher; PRODUCER-DIRECTOR-CASTING - Milton Douglas, at Fisher; NETWORK DIRECTOR - Frank Bunetta, DuM; ON THE AIR - January 1950; PRODUCTION - appr. $10,000.

NBC

THE VILLAGE BARN - from WNBT to E&MW Nets; 9:30-10pm Mondays; remote pick-up from the nightclub of same name features "country style" dancing & singing with MC Dick Thomas; PRODUCER - Bill Garden, NBC; DIRECTOR - Hal Keith, NBC. ON - Jan 1950.

Add EXPOSITION SHOWS

ABC

LOOKA HERE - on WJZ-TV local; 7:30-7:45pm Wednesdays & 7:15-7:30pm Fridays; SUSTAINING; on film; camera views of NY life with Ray Heatherton; PRODUCER - James P. Ellis, in association with John I. Fields; DIRECTOR - Charles Bishop; ON THE AIR - January 1950.

PIX

OPERATION MAVERICK - on WPIX local; 8:30-8:45pm Mondays; SUSTAINING; activities of the Army Organized Reserve Corps; PRODUCER-WRITER - Howard Whitman; DIRECTOR - Edward Stasheff, WPIX; ON THE AIR - January 1950.

PROGRAM ARRIVALS ON TELEVISION IN NEW YORK: NOVEMBER 27 THROUGH JANUARY 21

ABC -- Hollywood House, Your Witness, Mysteries of Chinatown, That Wonderful Guy, A Couple of Joes, On Trial, Looka Here.

CBS -- Opera Television Theater, Abe Burrows' Almanac, Ken Murray Show, Escape, Navy Basketball, The Girls, Wrestling from St. Nicholas Arena, Life With Snarky Parker, The Show Goes On.

DuM -- Easy Aces, Shopper's Matinee, Rocky King-Inside Detective, Cavalcade of Bands.

NBC -- TV Detective, Kay Kyser, Melody, Harmony & Rhythm, You Are An Artist, Portrait of America, Believe It Or Not, Around The Town, Saturday Square, Opera Series, Life Begins At Eighty, The Village Barn.

WOR -- College Basketball, Arthur Lesser Show, Twenty Questions, Opera Concert, Mystery Rider, Top Views in Sports, Bill Harrington Show, Wrestling From Jamaica Arena.

PIX -- Premiere Theater, Hobby Club, Backstage, What About Labor, It's High Time, The Golden Gloves, Guggenheim, Evensong, Operation Maverick.

PROGRAM DEPARTURES: NOVEMBER 27 THROUGH JANUARY 21

ABC -- Blind Date, Fun For The Money, Mystery Playhouse, Look Photocrime, Action Autographs, Dr. Fix-Um, Holiday Hints, Touchdown.

CBS -- UN General Assembly Sessions, Sonny Kendis, Romance, Dione Lucas Cooking, The Bigelow Show, Roar of the Rails.

DuM -- The Needle Shop, Tele-Fashions, The O'Neill's.

NBC -- City at Midnight, Top Views in Sports, Portrait of America, Band of America, TV Detective, Crisis, Paradise Island, Hank McCune Show, Sessions.

WOR -- Toon-A-Vision, Dorothy Carless, Handy Man, On the Beat, LaPrimadora Sports, Joan Roberts.

PIX -- Merry-Go-Rounders, It's High Time, Backstage.

SPONSOR ARRIVALS: NOVEMBER 27 THROUGH FEBRUARY 1

	SPONSOR	AGENCY	PROGRAM	DATE SPONSORED
ABC --	Ford Dealers	J. Walter Thompson	Super Circus(2d ½)	Jan.22, 29
CBS --	Camels	William Esty	Ed Wynn Show	Jan. 7
	Ford Dealers	J. Walter Thompson	Actors Studio	Jan. 24,31
	Ford Dealers	J. Walter Thompson	Front Page	Jan. 26
	International Shoes	Hoag & Provandie,Boston	Lucky Pup (Fri.)	Jan. 20
	Arnold Shoes	Benton & Bowles	Faye Emerson Show	Jan. 23
	Anheuser-Busch	D'Arcy	Ken Murray Show	Jan. 7
DuM --	Premier Foods	Peck	Rumpus Room	Jan. 2
	Ford Dealers	J. Walter Thompson	Hands of Murder	Jan. 20,27
	Dictaphone Corp.	Young & Rubicam	Manhattan Spotlight	Jan. 23
	Hudson Dlrs (NY only)	Klores & Carter	Easy Aces	Dec. 14
NBC --	Ford Dealers	J. Walter Thompson	Leave It To Girls	Jan. 22,29
	Ford Dealers	J. Walter Thompson	Kay Kyser	Dec. 1
	Doubleday & Co.	Huber Hoge	You Are An Artist	Dec. 6
	Ballantine	J. Walter Thompson	Believe It Or Not	Jan. 4
	Ford Dlrs of America	J. Walter Thompson	Kukla,Fran & Ollie	Feb. 1
	Teldisco,Int'l Harv.	Elliott Nonas	Stock Car Derby	Jan. 14
PIX --	Hudson Dealers	Klores & Carter	Boxing (Saturday)	Jan. 7
	Chevrolet Dealers	Campbell-Ewald	Golden Gloves	Jan. 11
	Guiness Stout	Hewitt, Ogilvy	Boxing (Wednesday)	Jan. 11
	Doubleday & Co.	Huber Hoge	Premiere Playhouse	Jan. 7
	Tastychip Co.	State Adv.	Hobby Club	Jan. 6
WOR --	Ronson	Grey	Twenty Questions	Nov. 28

SPONSOR DEPARTURES: NOVEMBER 27 THROUGH FEBRUARY 1

	SPONSOR	AGENCY	PROGRAM	SPON.DEPARTURE
ABC --	Bell & Howell	McCann-Erickson	Action Autographs	Jan. 8
	Kleenex	Foote, Cone & Belding	Fun For the Money	Dec. 9
CBS --	A.C. Gilbert	Charles Hoyt	Roar of the Rails	Jan. 9
	Ansonia Shoes	Atlas	Faye Emerson Show	Jan. 16
	Barbasol	Erwin, Wasey	This Week in Review	Dec. 25
DuM --	DuMont Telesets	Buchanan	The O'Neills	Jan. 10
NBC --	Bedford Stores	Elliott Nonas	City At Midnight	Nov. 30
	Cities Service	Ellington	Band of America	Jan. 9
	Crosley	Benton & Bowles	Who Said That	Dec. 31
PIX --	Gimbel Bros.	--	Truex Family	Jan. 6
WOR --	Bedford Appliances	N.C. Greenfield	Boxing (Thursday)	Jan. 13
	LaPrimadora Cigars	Pedlar & Ryan	Stan Lomax	Jan. 14

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AN EXCLUSIVE ROSS REPORTS SURVEY

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FILMS & TELEVISION

1. The Use of Film by TV Stations
2. Films Produced Especially for TV
3. The Motion Picture Studios & TV
4. Future - Theater TV, Film Network?

C O N T E N T S

A survey occasioned by the need for a comprehensive examination and re-examination of the role that has been played and inevitably will be played by one great visual medium in the development of another.....which at various times has been envisioned as its "offspring", its "complement", its "successor", its "Frankenstein monster".

Films & Television are irrefutably bound together. And just as are their basic characteristics (sound plus sight), so are their fortunes. Those vitally concerned may not be agreed as to the date of arrival of TV as a financial success, but they do agree that ultimately Television will prove to be the financial giant of the second half of this century and that some sort of wedding with the principal giant of the first fifty years is vital to the full realization of the potentialities of each.

Since the earliest days of telecasting - not so long ago at that - there has existed among many industry executives the feeling that film programming would prove the ultimate solution to such foreseeable factors as amortization of higher and higher production costs, distribution of programs throughout the country's markets, building of a library of program availables, transcribing shows for re-use, and of course a greater flexibility of such production essentials as lighting, scenery, costuming, space, and economy of production time through filming several subjects on the same shooting schedule.

In one sense, this thesis has been proved already. At least one film series has started its second run in the nation's TV markets (Crusade in Europe) and some extensive accomplishments with the development of television film production techniques have attacked the production problems expressed above. Programming with film has been the salvation of those stations not served by the cable....of all stations until they are served by the cable.

But in a second sense, film programming has been merely a stopgap effort largely utilizing old theatrical product wherever available in order to fill up FCC transmission time requirements. To a great degree, the failure to make film an integral part of programming plans is due to some broadcasters' conviction that viewers prefer live shows. Of much greater significance, however, is the almost complete inactivity of the producers of films with regard to producing for television. In later pages of this report we will examine the extent of their activity, but suffice it to say that at this time, whether it be governed by the lack of an adequate return on investment or by a failure to get themselves organized with respect to television, the motion picture producers - excepting a handful of independents - have preferred to stay "out of the act".

Such developments as off-the-tube recordings, theater television, the possibility of a film network are pertinent to this report and are examined in as thorough a fashion as possible in the following pages.

We choose to open this survey with an analysis of the film programming that has already been done by way of filling you in on background material. The remainder of the study is a natural progression to an examination of films that have been and are being produced especially for television, to the status of the Hollywood majors with regard to TV, to the outlook for the future.

As you would expect, we have researched all this data at the most authorative source - the people about whom we are writing. If we seem to have glanced over the matter of Film Commercials it is because we plan other studies on that subject.

1. THE USE OF FILM BY TV STATIONS

It was only three years ago that Chevrolet bought a group of Westerns and put them on DuMont's flagship, WABD, in order "to hold the time" for later programming attempts. At least that was one explanation given by the advertiser, who became the first of a select few to sponsor such films. Generally, the use of film has been of the sustaining variety by stations who had to fill up their time requirements once they went on the air. Now, with the past two years having brought extensive attempts at live programs, film has been edged out of the older stations' schedules, but it remains a tremendous bulwark to every new station that takes the air, and the same westerns and the same features that prevailed three years ago are still eagerly scanned by newly-opened markets. Indeed, there is every indication that the number of such films around can hardly meet the demand of the rapidly-mushrooming station locations.

Confining this section of our survey to films that were produced originally for theatrical showing rather than for television, we have found that the distributors of this product and the stations which use it are just now breaking out of the "horse and buggy","learn through experience"stage of operation. Various facts readily establish this point. Treated briefly here, they are elaborated upon in later pages:

Firstly: Film product being shown has been almost exclusively that produced longer than five years ago and often as early as the '20s. Rights to this product have been controlled by a small group of independent distributors who deal in independently-produced films. The only product released by major companies that has been seen until most recently have been those films whose rights have reverted to their original independent producers. Few of them have the picture quality demanded by TV.

Secondly: These distributors, untrained in the art of dealing with advertising agencies and sponsors - indeed, not knowing to whom to turn - have been releasing their product, mostly one film at a time, to local stations who order either from a catalogue or a screening print. Only three or four big package deals during the past year stand out. Only recently have the distributors come alive to the fact that their future in the programming picture depends on their ability to build film series that will stand up week to week in an announced schedule. Only recently, have the distributors realized that they must develop sales staffs that can deal with advertising agencies and station reps if they are to command a commercial price rather than the token sustaining figure that individual stations can afford. Only recently, have they realized that methods effective in theatrical distribution do not hold for Television.

Thirdly: Although film programming has been their mainstay, few stations give proper attention to their film department -- either to manning it with sufficient and well-paid personnel, with modernized equipment, or with effective attempts at selling film programs. Most local stations have a one man film department. Some provide him with a cutter or general assistant if he's lucky. Result - since he's busy either screening, cutting, scheduling or shipping film, he can do none of these well. With regard to equipment, at least one qualified TV film executive has criticized stations as follows: they need better projectors to replace their old 16mm jobs that are geared badly, jump their film and have poor light; they need an electronic tube that will faithfully reproduce black and whites...the iconoscope tube now in use washes out faces, flares colors; they need better sound facilities to eliminate the hissing and scratches that come through since the film was not made for FM transmission.

As to sales efforts, it is generally conceded that undermanned station sales departments have been woefully inadequate with all types of programs, settling for the sale of a participating spot rather than a full pitch for sale of a program, film or live. Recent efforts by Station Reps to get together with

film distributors and independent producers may make the national sales staffs of the well-established Station Reps available for film sales. In this way stations may derive a larger portion of revenue than they would normally derive from programs sold by networks to which they are affiliated, and film distributors may meet the growing competition that network off-tube recordings of live programs is giving.

How much are stations paying for their film?

Most station film directors advise that they are paying more for their film than last year and the year before. To a great extent this is due to a need for better product by the older stations. New stations continue to pay low prices commensurate with their small audience. The largest and oldest of the big-city stations are paying between $150 and $300 each for features and $75 to $150 for westerns. Out of NYC smaller stations are paying between $75 and $150 for features and $50-125 for westerns. The very newest stations pay as low as $50 to $75 for features and $35 or $40 for westerns. No wonder that distributors count on rapid turnover for income.....in the space below and on the following page we have analyzed the approach of Network film departments and those of several local stations to film programming. A further expansion of the question of rates is included.

American Broadcasting Company -- ABC has a film staff headed by Nat Fowler, an assistant-Frank Freeman, and a secretary. In addition, it has a four man film editing and clearing department: 2 cutters, 1 continuity acceptance, 1 in charge of music clearance. Fowler acts as buyer for five owned & operated stations - WJZ-TV in NYC, KECA-TV in Hollywood, KGO-TV in San Francisco, WXYZ-TV in Detroit and WENR-TV in Chicago. However, these stations do buy independently also. ABC has not gone into packaging films as have some of the other networks, but rather buys on a spot booking basis. He may pay $150 for a film to be shown on WJZ-TV with a stipulation that he can offer it to other stations on the network, who will pay the distributor through Fowler - usually $75 to $100 for the film. This method is in contrast to that of NBC (see below) which buys on a network basis and gambles that its affiliates can use it.

In the past, Fowler has attempted to program film by title as a regular weekly feature not as a filler, but current policy of no sustaining films now limits him to 1 hour a week of children's shorts made in Europe and distributed by Flamingo Films. He buys from many other companies too (see list of film distributors) as do all networks and stations. Fowler has been paying $150-200 for features in NYC and $75 to 100 for westerns, while his out of town stations pay $75 to $125 for features and $75 to $100 for westerns.

Columbia Broadcasting System -- This network film department has 13 people assigned to it, headed by Grant Theis who supervises several assistants, 3 film editors, bookers and shippers, a scheduling man and bookkeepers. Reason for the size is that CBS has formulated a film syndication operation. At present it has the rights to 50 British features, 13 filmed symphonies, and 8 Strange As It Seems subjects. Films are sold nationally to stations on a package basis, with the symphonic series, for one, available at 55% of card rate payable monthly. CBS figures features are worth approximately $200 each and westerns, $100-150. This film department has been able to program film as a top feature on Tuesdays and Thursdays, and at one point last year had a mystery night, an English film night and a western night scheduled. At present, 20% of local programming over WCBS-TV is film -- including the one hour per day across-the-board Chuck Wagon, as well as 3 other features per week running 1-1½ hours each, and 1 short subject weekly. Department head Theis feels that smaller stations will always need this type of film, and he agrees with the consensus that films can be replayed within six months.

National Broadcasting Company -- NBC pays more for film now than it used to. Since it distributes to some 60 stations, the department prefers to buy film on a package basis and gamble on the stations picking it up. Prices currently run about $1800 per feature when carried sustaining, or $2-3000 on a commercial basis. Westerns are worth $1500-1800 each for the network. The network has set up a sliding scale for film charges dependent upon: size of market, newness of market, commercial possibilities of the market.

Some five different groups of stations have been arbitrarily set up based on these factors, with charges running them from 5% to 30% of their rate card. For example: WICU in Erie has a $150 per hour time rate. Hopalong Cassidy is fed to the station at 50% of the time rate; Uncle George is fed at 40% of the 15 minute rate; a kids' cartoon (5 min 5 times weekly), at 45% of the rate.

N. Ray Kelly has replaced Russ Johnston as head of a film department of 28 people. Beulah Jarvis and Jack Cron are film buyers, while the rest of the staff is made up of a library staff, kinescope recording and distribution, shipping, sales, inspection, cataloguing assistants. The department sees a continued demand for western films and a general increase in film programming - including, to a great degree, dramatic programs shot on film. At present, network film programming is 13% of total, while WNBT averages about 12½% film of total programming.

DuMont Television Network -- Currently using 6½ hours of film per week over WABD, his NYC outlet, film department head Andrew Jaeger has built up a weekly schedule that calls for a big feature on Tuesday evening, an adventure feature on Wednesday, a mystery on Thursday and a western each Sunday. These are supplemented by DuMont's high-rated kid show, Captain Video, which uses western footage in serial fashion. Jaeger buys his pictures individually and tries to plan about a month ahead. DuMont research points to its Tuesday feature, which - slotted against Suspense and Life of Riley on competing stations - made a 112% audience gain in three months.

Jaeger, who has a film editor and a secretary to assist him, operates on a weekly budget which is flexible enough to exceed one week as long as he can balance it with a smaller expenditure the following week. Although owned & operated stations are billed through NYC, DuMont affiliates buy directly. For WABD, Jaeger pays approximately $250 for new westerns, $125 for repeat westerns and between $150 and $200 for features....and he says this is more than he paid a year ago..... Questions he asks distributors: When was the film made? Who is in it? What is its New York history?

The Daily News Station - WPIX -- This local station has practically gone network with its film package efforts. Credited with the first big package deal (distribution of the Alexander Korda pictures in 1948-49), the station has continued to syndicate films to as many as 35 stations. Ed Evans heads the department, with one assistant, a secretary, shipper and cutter to aid him.

The station itself has done a big job with film programming in an effort to buck the big local network originations. Evans has been running six westerns a week on his Six Gun Playhouse for the past year and a half in addition to the Korda series and his new package of 13 top British and American features. He's paid as much as $500 for a top-flight showing on WPIX, but features average out at $200 apiece and a $300 top. Westerns on WPIX run from $90-125 with a top of $150. Evans estimates that features of 1933 vintage with good stars and not shown in NYC before will probably have a faulty sound track and so will be worth between $200-250, while those made between 1938-40 of similar quality are worth upwards of $300.

Currently doing business with 35 out of town stations, Evans is pushing two different packages - one consisting of 36 westerns is servicing 22 stations, while his 13 British and American features are marketed to 17 cities. He has worked up a sliding scale of charges based on potential income, number of sets in the area, population figures, etc. with the result that new stations pay as little as $40 for a western and $50 to $75 for a feature, while a more established station would pay $125 to $150 for a feature and from $75 to $100 for a western.....that is when the complete package is bought. Out of town stations average about 5½ hours of film per week, according to Evans, and the supply of westerns still hasn't met the demand. He feels that stations should wait six months before reshowing a film, but that better ones can be reshown earlier. Local sale of its 13 features to Doubleday & Co. is a feather in WPIX's cap.

STATION WATV IN NEWARK, NJ -- In sharp contrast to the previous independent station, this New Jersey telecaster, in the shadow of New York's antennas, avoids the "investment and other problems" of distribution to other stations, while countering the networks with a schedule calling for 80% film programming. This move would appear to be justified by such facts as the placing of two of its across-the-board western series among Pulse's top ten multi-weekly programs and by the fact that all westerns on the station are sponsored either in entirety or with participations. Having recently concluded deals for new releases by Monogram and PRC, department head Bob Pascow plans to continue the heavy scheduling of westerns.

An average day on WATV calls for: 1 feature, 1 western, 1 western featurette, a human interest film, cartoons, a serial, and film shorts. To handle this bundle of film, Pascow has a programming man, an editor, a cutter and a projectionist. Like all but a dozen or so stations, they use 16mm equipment. He estimates that he shows from 350-500 features and westerns per year, which would put him right up there among nationwide users of film.

Reported to have paid as much as $750 for a top picture, WATV has found that expensive pictures pay off in audience attraction. Generally, however, Pascow estimates that features bring from $150 to $300 in the average market, while westerns average $100. One thing is sure, he's paying twice as much for the 1942-46 product he's showing now than he did for the pre-1937 film he showed two years ago.

SMALL STATION OPERATION - WHEN,SYRACUSE -- This basic CBS affiliate which also takes ABC and DuMont programs has been operating just over a year, is currently programming 30% Live, 55% Network, 15% Film. Films include: Top Views in Sports (United Artists), 1 feature, 1 western, Telenews Weekly, & public service films from Dept. of Agriculture, State Dept., Post Office Dept., etc. It boasts a one man film department who buys packages and individual pictures both, paying $45-85 for a 1 hr western and up to $120 for a good feature.

IN GENERAL -- The west coast is the hottest film market currently. Films bring from two to three times as much in L.A. as they do even in NYC. With seven stations on the air, no Hollywood talent support, etc. they are in need of program material. Chicago - on the cable - has a smaller demand, but it is still strong. More and more, stations are learning to program in series, rather than by unit bookings in an effort to build audiences to compete with network shows. The consensus is that films can be reshown within six months, even sooner if programmed on a different night and if a good quality. Single station areas have their choice of Network shows and so do less film scheduling. Among the film station people, there is a feeling that film will remain important on their program schedules, even meeting live programming on a 50-50 basis. But film departments need building up & more attention from the salesmen.

BUYERS OF FILM AT THE STATIONS

Listed Alphabetically by Station - Compiled in cooperation with Cinetel Corporation

KDYL-TV	Salt Lake City	Leland Auslender
KECA-TV	Los Angeles	George Boggs
KEYL-TV	San Antonio	William Reilly
KFI-TV	Los Angeles	James Love
KFMB-TV	San Diego	A. Flanagan
KBTV	Dallas	Laurence DuPont
KGO-TV	San Francisco	Nancy McDuff
KLAC-TV	Los Angeles	Fred Henry
KLEE-TV	Houston	M.B. Johnson
KLZ-TV	Denver	
KNBH	Los Angeles	
KMTV	Omaha	Glen Harris
KOB-TV	Albuquerque	George Johnson
KOTV	Tulsa	Don Thompson
KPIX	San Francisco	S. Spillman
KRLD-TV	Dallas	Roy Genge
KRON-TV	San Francisco	A. Constant
KING-TV	Seattle	Lee Schulman
KSD-TV	St. Louis	Keith Gunther
KSL-TV	Salt Lake City	Wayne Richards
KSTP-TV	St. Paul	Dick Kepler
KTLA	Los Angeles	Leland Muller
KTLX	Pheonix	Walter Stiles
KTSL	Los Angeles	Don Hine
KTTV	Los Angeles	Bob Breckner
WAAM	Baltimore	Herb Cahan
WABD	New York	Andrew Jaeger
WAFM-TV	Birmingham	L. Baxter
WAGA-TV	Atlanta	Bill Terry
WATV	Newark	Bob Paskow
WAVE-TV	Louisville	John Boyle
WBAL-TV	Baltimore	Mel Quinn
WBAP-TV	Fort Worth	Lynn Trammell
WBEN-TV	Buffalo	Quint Renner
WBKB	Chicago	Alan Rhone
WBRC-TV	Birmingham	G. Hammon
WBTV	Charlotte	L. Walker
WBZ-TV	Boston	Nora Yardley
WCBS-TV	New York	Mel Gordon
WCON-TV	Atlanta	Joe Simon
WCPO-TV	Cincinnati	Ed Weston
WCAU-TV	Philadelphia	Helen Buck
WDEL-TV	Wilmington	J.G. Walsh
WDSU-TV	New Orleans	Rose Wetzel
WDTV	Pittsburgh	Harry Munson
WDAF-TV	Kansas City	Bill Bates
WENR-TV	Chicago	John Berg
WEWS	Cleveland	E.Keyes,W.Goldn
WFBM-TV	Indianapolis	Hugh Kibbey
WFIL-TV	Philadelphia	Walter Tillman
WGAL-TV	Lancaster	J.G. Walsh
WGN-TV	Chicago	Elizabeth Bain
WHAM-TV	Rochester	Dave Manning
WBNS-TV	Columbus	Randy Larson
WFMY-TV	Greensboro	T. Austin
WHBF-TV	Rock Island	Les Johnson
WHAS-TV	Louisville	Ralph Hansen
WHEN	Syracuse	E. Roden
WHIO-TV	Dayton	Mr. Gillen
WICU	Erie	John Cook
WJAC-TV	Johnstown	Frank Cummins
WJAR-TV	Providence	
WJBK-TV	Detroit	Howard Shippen
WJIM-TV	Lansing	
WJZ-TV	New York	Nat Fowler
WKRC-TV	Cincinnati	Dick Ostrander
WKTV	Utica	Michael Fusco
WKY-TV	Oklahoma City	Kieth Mathers
WKZO-TV	Kalamazoo	
WLAV-TV	Grand Rapids	Hal Kaufman
WLW-C	Columbus	Russ Landers
WLW-D	Dayton	Russ Landers
WLW-T	Cincinnati	Russ Landers
WMAL-TV	Washington	J. Hoskinson
WMAR-TV	Baltimore	Dave Stickle
WMBR-TV	Jacksonville	Lee Ruwitch
WMCT	Memphis	Wilson Mount
WNAC-TV	Boston	James Pike
WNBF-TV	Binghampton	
WNBK	Cleveland	Al Odeal
WNBQ	Chicago	
WNBT	New York	Jack Cron
WNBW	Washington	George Dorsey
WNHC-TV	New Haven	J. Milne
WOC-TV	Davenport	Ernie Saunders
WOIC	Washington	J. MacMurray
WOAI	San Antonio	J. Duncan
WOR-TV	New York	N. Livingston
WOW-TV	Omaha	Harold Storm
WPIX	New York	Ed Evans
WPTZ	Philadelphia	Al Mann
WRGB-TV	Schenectady	Al Zink
WSAZ-TV	Huntington	James Ferguson
WSB-TV	Atlanta	Jean Hendrix
WSM-TV	Nashville	
WSPD-TV	Toledo	Elaine Phillips
WSYR-TV	Syracuse	
WTAR-TV	Norfolk	H.P. Hathaway
WTCN-TV	Minneapolis	Harry Jones
WTMJ-TV	Milwaukee	James Fitzgerald
WTTG	Washington	Jules Huber
WTTV	Bloomington	
WTVJ	Miami	Labe Mell
WTVN	Columbus	
WTVR	Richmond	H. Rianhard
WWJ-TV	Detroit	A. Sheldon
WXEL-TV	Cleveland	Ed Abbott
WXYZ-TV	Detroit	Anne Batson

Who Are the Film Distributors? -- Of the countless individuals and firms who have been able to establish their rights to television distribution of film properties, there are actually some 50 major distributors who deal with the stations on a regular basis. Others may inadvertantly been omitted from the list below, but in the main our list will stand up. For the most part, they are people long experienced in the distribution of theatrical and 16mm product who have been joined by a few TV subsidiaries of major film studios and several television outgrowths.

Many of these distributors have joined the ranks of a non-profit organization headed by Mel Gold of National Screen Service, the National Television Film Council. Biggest accomplishment of the nearly-two-years-old NTFC was the formulation of a Standard Exhibition Contract which fixes responsibilities of distributors and stations, both financial and material....including payment by the stations of shipping charges both ways, warrantees by the distributor, and the like. Other activities of the NTFC include periodic meetings, educational pamphlets and guidance in the establishing of base rates and percentages of charges to stations. This is not exclusively a distributor conclave, but contains in its membership representatives of stations, ad agencies, film libraries, & others. At recent meetings, various Station Rep executives have urged that distributors bring product to them in order to put the Reps' national sales staff to work for them. Distributors have also been urged to contribute promotion material and kits to help sell their product to advertisers.....biggest such job faces Irvin Shapiro's Standard TV Corp, which just acquired the rights to $50 million worth of J.Arthur Rank late product. Gen. Mgr. Bob Wormhoudt plans to merchandise the series as a package or packages and at prices comparable to those paid for live programs of the same length....a step that may foreshadow further entry of the majors into television (see following pages).

REPRESENTATIVE FILM DISTRIBUTORS

Admiral Pict.	13 E. 37 St.	Zach Baym
A.F. Films	1600 Bway	R. Kossoff
Ambassador	1600 Bway	E. Sharin
Astor Pict.	130 W. 46 St	R. Savini
Atlas TV Corp	1619 Bway	R. O'Brian
British In.Svc	30 Rock Pl	Mrs. Danish
Cinetel Corp	119 W. 57 St	E.Woodruff
Commonwealth	723 7th Ave.	J. Hyams
Crystal Pict.	1564 Bway	Melvin Hirsh
Emerson Yorke	35 W. 45 St	E. Yorke
Encyc. Britt.	450 W. 56 St	Mr. Kroggel
Flamingo Films	538 Fifth	S.Weintraub
Film Equities	10 E. 49 St.	Miss Lazar
Films of Nations	55 W. 45 St.	A.Schoepperle
General Films	1600 Bway	H. Kapit
General TV Corp	10 E. 49 St.	R.Wormhoudt
Hoffberg Prods	620 9th Ave.	JH Hoffberg
Hyperion Films	48 W. 73 St.	W.Holland
Int'l Founda'n	1600 Bway	J. Bryan
Knowledge Bldrs	625 Madison	Mr.McCrory
Carl F Mahnke	215 E. 3 St.	DesMoines,Ia
Monogram Pict	630 9th Ave.	Lloyd Lind
Mot Pict Mgt	8580 Sunset	H'wood, Cal.
Official Films	35 W. 45 St.	Wm. Black
Olio Video	131 W. 52 St	Harvey Cort
Film Bd of Can.	620 Fifth	Janet Scellen
Nu-Art Films	145 W. 45	-------
Nationwide TV	10 E. 49	R. Wormhoudt
Producers'Reps	1270 Sixth	Irv. Lesser
Post Pictures	115 W. 45	H. Baumstone
Sack TV Enterp.	354 W. 44	Julius Sack
Simmel-Mservey	321 S.Beverly, BH, Cal.	
Skibo Prods.	165 W. 46	Pat Shanahan
Standard TV Corp	10 E. 49	R. Wormhoudt
Sterling Films	61 W. 56	Saul Turell
Swank Mot Pict	614 N. Skinner, St. Louis	
Telinvest Inc.	30 W. 57	E. Hammond
Telecast Films	145 W. 45	H. Gordon
Telenews Prods.	630 Fifth	C. Burris
Louis Weiss Co.	4336 Sunset	H'wood, Cal.
Windsor Films	119 W. 57	Ed Woodruff
Winik Films	625 Madison	Leslie Winik
United Artists	729 Seventh	John Mitchell
United World	445 Park	Rich Davidson
Young Amer.Films	18 E. 41	J. Brewster
Ziv Product'ns	501 Madison	H. Gordon

The above list was compiled through a check of the networks. Other lists available: Television, Televiser, TV Digest.

2. PRODUCTION OF FILMS ESPECIALLY FOR TELEVISION

The history of films produced primarily for television has been perhaps the briefest of all the elements composing a weekly station schedule. Consequently, the number of such programs being aired currently can be counted on the fingers of both hands. But while the record is brief, the potentialities of filmed programming are vast. Some of the courageous producers who have sustained losses in order to get a foothold in the medium may not be around when film programming begins to pay off, but much has already been learned and much progress has been made through their efforts. The development of specialized techniques has already given to film that "live" characteristic that the viewers have been said to want.

A Look At The Record -- Biggest TV film news of 1947 was the pacting of Jerry Fairbanks by NBC to produce film programs that would be available for sponsorship. The twain have split since that time - with Fairbanks having set up an expanded independent project - but at least one of the series that resulted, "Public Prosecutor" is still sitting in 26 cans in the NBC film library. The network's newsreel efforts for Camels have met with much success, however, having been sustained by the sponsor for the past two years.

Your Showtime - the Marshall Grant-Realm dramatic series made for Lucky Strike - was the first substantial film effort. Ironically, while a success with the viewers who rated it continually among their top ten favorites, the package was a financial fiasco for the producers. Delivered to N.W. Ayer at the contracted price of $8500 per picture, the series has been estimated to have lost its producers some $75,000. Of course, it was expected that the re-releases would recoup expenses and provide profits, but the producers are just now undertaking to resell the series. Lesson -- less expensive production methods had to be employed. Actually, films were shot at the Hal Roach studios in California under three shooting schedules for the series of 26 -- 6, 10, and 10 were made in a ten week period. Each film ran 26½ minutes; all details were preplanned and sets were built under a blanket price. The undertaking was blessed by west coast unions who allowed talent to work on a day to day contract for leads, while bit players were on a weekly basis and doubled into other parts. N.W. Ayer claims that the sponsor was highly satisfied with the productions, and that the agency is an advocate of film programming. But Marshall Grant is reported to be working currently for Columbia Pictures and Grant-Realm took a terrific shellacking.

ABC was the network which next took up the film broomstick, launching its impressive Crusade in Europe, Kieran's Kaleidoscope & Ship's Reporter. The first, a magnificent editing job by The March of Time, was too big a project for ABC's list of sponsor possibilities and had to be taken on by Time & Life who played it on a nationwide basis. Now about to begin its second run, the series has lined up a group of sponsors for WJZ-TV but is airing it on other stations as a sustainer, hoping to interest local sponsors.....Kaleidoscope is another editing job by Paul Moss with narration by John Kieran. It has been marketed similarly to local sponsors.....Ship's Reporter is another package show also sold to local sponsors co-operatively, and while it creates good viewer reactions to the filmed interviews of arriving personalities, it has not been overly successful. ABC's TV film scheduling lays its greatest claim to fame on the Lone Ranger series discussed on the following page.

The fields of film packaging and film production begin to overlap somewhat when considering the entry of Frederic Ziv, United Artists, United World, and similar firms into film programming. Ziv's package, Yesterday's Newsreels, makes up in scripting and narration what it lacks in picture quality. Like other Ziv packages - Sports Album, Lantz cartoons, westerns, etc. - it represents packaging for

television even more than producing for television. However, Ziv's Easy Aces has been made strictly for television and is currently being marketed on a spot basis to Phillips Packing Co. for 15 stations and to DuMont which is sending it out over 18 stations on its network. United Artists and United World are considered in a later section, but suffice it to say they have been quite active in packaging footage into film series that have been selling in the spot market.

Perhaps the most definitely committed to film programming of all sponsors on television is Proctor & Gamble through Compton Advertising Agency. Originally on the air with Bernard Karlen's I'd Like To See, which employed film clips, P&G then ran an audition series of one shots before coming up with Fireside Theater, the film series currently running. The sponsor has set up its own production firm to handle the programs, and it has in turn contracted with General TV Enterprises - the California production firm headed by Frank Wisbar. Format of using two separate film segments on each program is unique and the agency reports that the sponsor is extremely satisfied with both the rating - Nielsen is 32.5 - and the mail response. Viewers apparently have no quibbles with the film quality, and P&G has no quibble with the producers' bills which come to approximately $1500 less than for an equivalent live show, they estimate. As for the producers, they are counting on re-releases of the pictures, which revert to them 30 days after delivery. Secondary runs have already been launched under the title, "Strange Adventure" on a regional and local spot basis.

Although Fireside's producers have used public domain stories, planned their productions so as to shoot several in one day with all casts present, the pressure of speed was telling. In this light, the point arises that small independents who are used to wasting a minimum of footage and time are liable to have better luck with TV productions than the majors who work on a slow, extravagent basis. Incidentally, P&G recently announced that it had contracted with Bing Crosby Enterprises for a new film series of 26 ten minute films.

Life of Riley - Filmtone's entry into the film derby for Pabst Beer through Warwick & Legler - followed swiftly on the heels of the P&G series last Fall with a cast of movie people and a top central character in Jimmy Gleason. The series, which reportedly cost Pabst from $2000-3000 apiece, has been filmed on the Columbia lot in Hollywood with 35mm cameras according to the TV-developed 3-camera system (see following pages). The package belongs to NBC and has been filmed at a loss to the producers, who again hope to recoup on re-release and by gaining a foothold in the field. Commercials were filmed at the Hal Roach studios and integrated into the program by announcer Harry Von Zell. Camera technique provides for very little cutting; actual shooting time is one day per subject. Series will run a total of 39 weeks, and has been capturing such ratings as an 18 (approx) from Nielsen and a 30 Hooper. The sponsor is satisfied with film programming and has been reported to be dealing for a Screen Writers Guild dramatic series.

Jerry Fairbanks' Paradise Island musical series is perhaps the best known of several he has filmed. Sold in the spot market to individual stations and sponsors, it precedes the "multicam" system that he is now using in production (see following pages). Other series produced in the earlier phases of his TV operation are also in the market and include: Crusader Rabbit, a semi-animated film, Going Places With Uncle George and Jackson & Jill as well as the NBC property, Public Prosecutor. Fairbanks is currently making a strong bid for film production on assignment, what with taking on top salesmen and film experts Frank Mullen and Russ Johnston as well as announcing plans for a national sales force and production facilities in the East. Much of Fairbanks' commercials work has already been done in the East under the supervision of Bob Lawrence.

One other fine film editing job has been done on the Burton Holmes Travelogue series which is sponsored by Atcheson, Topeka & Santa Fe in various markets. The original theatrical footage was edited by Sarra in conjunction with Leo Burnett Advertising Agency in Chicago with filmed commercials tied in.

But for film quality most approaching that required by television, the nod has most generally gone to the Lone Ranger series produced for General Mills by Apex Films in Hollywood and aired over the ABC-TV network. Apex president Jack Chertok has announced that he is now about a month ahead on production of the 52 week series of half hour pictures. ROSS REPORTS subscribers voted this series one of two top programs most suited to their sponsors in a recent poll, and the sponsor himself reports extreme satisfaction with the viewer pull.....rated 10th with 34.8 in November by Hooper and given a 23.2 by Pulse 7 City ratings. Inexpensive to produce because of the outdoor work, Lone Ranger is one series that couldn't have been done in a studio without losing its flavor.

Other programs have of course integrated much film work - especially outdoor shots - into their format, but the aforementioned rank among the veritable handful of filmed programs already released.

The search for an Effective, Economical Technique -- Shooting a program on film in series, using the same casts and multiple settings can be more economical than live production, especially for dramatic-type programs --- that point is the one film producers stress most today. They also stress the greater scenic freedom, avoidance of fluffs, more balanced lighting, not to mention the advantage of having prints that can be programmed in selective markets and re-scheduled so as to amortize production costs. This latter fact enables them to take a loss on the original production by granting a better price to the sponsor, while recouping on the later showings. However, the past year has brought to the fore several different methods of filming, all of which seem to have incorporated more and more of the electronic TV camera technique of continual shooting, cutting from camera to camera in preference to the motion picture method of shooting isolated takes.

In shooting the Life of Riley series, Filmtone has been using three 35mm cameras in a one day production per sequence, switching from camera to camera rather than by cutting individual takes. Filmtone has turned out the Riley sequences at a cost of approximately $3000 to Pabst, but actual costs are estimated to make this a losing figure.

However, at last notice, Jerry Fairbanks was also offering his west coast facilities at $2500 per ½ hour subject, while promising to cut customary production time by 500%. Using his "multicam" system which calls for three or more cameras to be used in synchronization, switching from camera to camera on pre-planned shooting schedule, Fairbanks offers crew and equipment and a basic stock of sets, turning over his studio for rehearsal and shooting. His system, which utilizes 16mm Mitchell cameras in simultaneous operation, is able to film long, medium and closeup shots at the same time, permitting a picture to be photographed in continuous action. Some half hour programs can be completed in about three hours. Automatic marking and synchronizing devices identify the various cameras that have been in operation at various times during the filming. Special finders have been developed to incure parallax focus of finder and lens. Tripods like those used by TV cameras are employed. Dry rehearsals and a dress rehearsal before the cameras are customary and test the pre-planned shooting and lighting schedule. Depending upon the complexity of the action, scenes run normally from 7 to 8 minutes, rarely under 5 minutes and sometimes as long as 30 minutes. The system is adaptable to simultaneous filming of a live telecast.

There are other systems -- Bill Wootten's progressive reproduction system which attaches a 16mm camera to a standard TV electronic camera; also the Cinemascope process which utilizes an electronic camera that films sequence by sequence, credited with having done one half hour show on the west coast in only 117 takes. But these are more closely allied with off-tube recordings and are considered more thoroughly on the following page.

Some of the bigger problems facing Film Producers -- Of course, the biggest problem facing producers of film for TV is "can I get my money back, and, if so, when?" Producers who undertake to film any series - whether or not they have a sponsor for first rights - must ask themselves, "have I enough money to afford keeping these reels on the shelf until there are enough stations going so that I can make money on volume of distribution?" That's a long and equally involved question. The problem of when will television pay off in volume is what is keeping the major studios inactive (see later pages).

The practice today is customarily as follows with regard to distribution: whether or not producers have been bankrolled by an advertiser for the first run rights, the next step is to go into the Spot market either through stations or Station Reps. The latter urge that producers come to them to arrange what amounts to a film network such as the one under which the renamed Fireside Theater (now Strange Adventure) is operating --- with the Reps acting as agents, the series is now offered to National-Regional Spot Advertisers at 25 stations for $3000 per picture. The Reps offer national sales staffs to hit the ad agencies and the local sponsors. On the other hand, if the producer attempts to deal with individual stations, he finds that he'll probably have to sell to them on a sustaining basis and hope that they'll sell his show. And there are now only some 60 markets available to him.

Current practice is to sell sustaining at a percentage of card rate, with the stipend upped if the show is sold by the station. Since the local sales staffs are more likely to be out selling spots around his program rather than the program itself, there is little likelihood that he'll ever realize any more than the sustaining percentage. Indeed, some producers are basing their asking price on Number of Sets in the Area rather than a % of the station rate card - since the former figure is usually way ahead of corresponding rate card changes.

Recognizing the opening which has been made for them in their competitive struggle with the networks, the Reps even now are contemplating deals with producers in which they become his sales agents.

Production-wise there are parallel hurdles to be overcome. Saddled with motion picture union scales, west coast producers have been forced to petition for a lowering of the rates for television productions. The unions counter that they are paying for the most skilled such technicians in the world, and they do come high. A similar situation is foreseeable with regard to talent, currently in the throes of an inter-union, East-West Coast struggle for supremacy. And when the name Petrillo is raised....Bro-ther! If the AFM's 31 points on wages, conditions of employment and regulations governing production of TV films are ever in force, the fantastically high production costs that will result will upset the entire industry. Applying features from the existing film and recording industry contracts, the AFM proposes to inflict its complete domination over all music and musicians used. Already in effect is a ban on all new, original music, either recorded or unperformed, and this has forced most producers into the foreign market for sound tracks and recordings unaffected by the ban.

With regard to production facilities - sound stages, shooting stages and the like - independent producers have had to go outside their own facilities for the most part to lots of the major studios in Hollywood or to the Fox, Pathe and other locations in New York. Here they ran into the problem of cutting down the slow, gigantic, elaborate operations customary in motion picture production to a point where costs were in line with their low budget operations. To a great extent they have been able to do that. One firm, Seaboard Studios, until recently engaged more in the production of commercials and still photography, has taken over a former ABC-TV studio on East 69th Street in New York. This studio, already equipped with tremendous floor space, lighting and set facilities also boasts a $40,000 co-axial cable connection... and Seaboard has announced its availability to outside film producers.

Other help has been forthcoming in the Fairbanks, Wootten and other practical methods of film production. But one film executive has estimated that until there are at least 100 markets available to his product, television film producers had best stay out of the field; that is, unless they have enough of a bankroll to build up a stockpile of film series.

THE PART PLAYED BY OFF-TUBE RECORDINGS

Biggest form of competition to films produced especially for television is that offered by the off-tube recordings of network or local live shows. Although the networks and several film companies each have their own method and their own name for that method, basically, all systems involve the recording on film of the picture and sound of a live telecast via a specially-constructed receiver.

The off-tube recordings have filled a special niche in television programming. To stations not on the interconnected networks they have been the only form of contact with programs of network calibre, with talent of star stature and with national network advertisers (God bless them!). Although wanting in picture quality, until full cable facilities are available, off-tube recordings will play an important role in market coverage.....because they are cheap and because they pull in viewers with that big city flavor.

Frank Stanton, CBS president, spoke for the networks in a recent article when he said, in effect -- The TV dilemna today is program delivery. Although approximately 100 stations are now operating, only half of them are served by the cable. And transcontinental circuits are at least three years off. Off-tube recordings bring better programs to the public, benefit talent by giving him a bigger audience, gives the advertiser a bigger market, allows the station to program top shows when it is able to, and benefits the network which can offer more stations to the advertiser.

In general, off-tube recordings are furnished only to affiliates of the respective networks, either on a commercial or sustaining basis. DuMont also furnishes them co-operatively, charging a percentage of the local station rate card. Recordings generally have a 30-day time limit and are destroyed after that period, while the negative is kept up to four months and then destroyed. Since cable facilities are available only as far west as St. Louis and not to the South, the west coast and the South are the biggest users of the recordings. Figures for an hour's co-axial cable use on a coast to coast basis have been estimated at around $50,000. The cost of installation alone in relation to potential income in the immediate future has postponed the hook-up and given a life to off-tube recordings. An understandable twist on the present situation is testimony to this effect: when networks furnish commercial film recordings to affiliates, they are welcomed with no criticism of quality; but when they are sent through on a sustaining basis, loud and long are the complaints.

A Comparison of Methods & of Terminology -- At first thought, the obstinacy of the networks and other developers of recording processes, with respect to the systems employed and even the names by which they designate them, might seem adolescent. But this type of stand is not uncommon in this industry, wherein the principals place so much emphasis on their public relations and their achievements.

Basically, there are two types of off-tube recording systems in use.....the single system and the double system - referring to that system which records sound & picture on one strip of film as opposed to that in which each element is recorded separately. Advantages of the single system: when only one film is used, lab work is cut in half, cost of raw stock is less, film is processed as an entity. Disadvantages: Editing the film is difficult since the sound track runs 26 frames ahead of the picture. To obtain other prints, developers must first make a "dupe" negative, which results in ultimate loss of quality.

Advantages of the double system: With picture and sound on separate film (both film and tape have been used for sound), editing is easier. Quality of the picture and the sound can be controlled independently. Disadvantages: The quality of the sound has been criticized, especially when recorded on tape. Also, it is difficult to tape record synchronously & film & sound speeds must be the same.

ABC's Method & Name & Charges -- ABC, which has been bringing almost as many recordings in from the west coast as it sends out there, uses the single system and the terminology, Video Recording. The network puts its costs at approximately $225 for a half hour show and $450 for a full hour program. Each week, it sends out from 40 to 50 prints to some 22 stations.

CBS uses the double system and calls it TV Recording (TVR) -- CBS, which furnishes approximately 300 prints each week to some 50 station affiliates figures its costs at around $240 for a half hour show and about $480 for a full hour. Incidentally, all prices quoted herein refer to the cost of one delivered print.

NBC has popularized its name, Kinescope Recording (Kine) -- Also an exponent of the double system, NBC's department furnishes some 270 prints each week to approximately 50 stations. Its costs run correspondingly close to that of CBS & DuMont.

DuMont holds to the double system & to the words Tele Transcription -- The Network makes from 8-9 hours per week of recordings and currently sends out about 100 prints weekly to 38 stations, on a sustaining and co-op basis. Du Mont, which only recently announced that it had improved the quality of its prints to a greater degree, figures on making one print per three stations.

The Paramount Method -- Primarily interested in television not only because of its theater television experiements, but also because it is a station owner (KTLA in L.A., WBKB in Chicago, DuMont stock), Paramount Pictures has developed a recording system which it calls Video Transcription. Using the single system because of the speed required, this method provides for taking a picture off the tube, placing it on film, processing and showing it on a big, theatrical screen within 20 seconds. The system uses a special tube which receives the image as a negative. It is then recorded by a camera and the resulting positive is processed on the spot, dried and projected. It was used to record the recent UN sessions, under contract with that group, and has been effectively demonstrated in coverage of ball games, fights, etc. The company has oft-announced plans for a film network based on recordings of programs telecast live over its KTLA outlet (see following pages). It is the only system which uses 35mm film and equipment.

How does the Recording Process work? -- Using the NBC physical setup by way of example, the recording process requires the following equipment: The picture tubo, camera and recording equipment are in a separate room connected to the studio by a direct line. In the double system of operation, the recording equipment is some 10 feet away from the camera. The specially-designed picture tube has a blue phosphorescent face since that color registers best on film. NBC has four cameras, all of which can record in the double system and two of which can record both single and double. Negatives are developed in the network's own lab, where synchronization of picture and sound are also accomplished. All of the networks have basic laboratory facilities, but they use outside labs for their printing. Networks also have cutting and editing facilities.

An Examination & Comparison of Quality - Competition by the networks toward improvement of their various systems has been strong. All have tremendous investments in their processes; all envision an ultimate film quality comparable to live telecasts. Developments have been attained in all of the following characteristics: lighting, transmission from studio to the picture tube, better studio cameras, and the colors, patterns and contrasts of studio sets.

Despite these efforts, off-tube recordings have, for the most part, been mediocre or poor.....when compared with live or TV film transmission. In general, lighting fades or flickers, performers' faces are washed out, there is a heavy snow effect, etc. Thus far, the advantages of off-tube recordings have been due to the absence of complete cable facilities, and their comparative cheapness by comparision with film production. However, a big factor that has networks worried about the future is the likelihood that the unions - which thus far have ignored the recording - will soon move in and require such familiar provisos (to stage, screen and radio) as standby personnel, and the like.

It is to that time that such exponents of straight film recording as Fairbanks and Wootten look. Fairbanks, with a special 1200-foot film magazine prepared by Eastman Kodak has adapted his "multicam" system to filming live programs simultaneously with their actual telecast.....Wootten's system of "progressive reproduction" uses 16mm Mitchell cameras attached to the electronic video cameras. A prethreaded film magazine slips on the camera; punched holes record cuts from camera to camera, and a special printing machine coordinates the punched holes automatically during editing. A release print is available within four hours.

Networks have, on occasion, made their recording facilities available to packagers and advertisers for closed circuit recordings. Paramount maintains a studio in 1501 Broadway, NYC, for the use of producers who find that they must present an actual film of a proposed program if they are to arouse any ad agency interest.

By way of summation of this section, it would appear that there is a bright future ahead for the film producer.....how far ahead seems to depend upon how fast new stations and markets open up, for under present financial possibilities only the producer who can afford to produce and hold his product for later mass volume has a chance to hold his head up.....Although off-tube recordings have been an increasingly effective stopgap against the time when cable facilities are nationwide and/or production of films for television is economically attractive, the obvious query is "what happens then?" Will network off-tube recordings compete with Spot-marketed film series for the advertisers' attention? The answer - just as it has been in radio - is a probable Yes! As to the old question of Film vs Live on the networks, they will probably share programming attention in an as yet undetermined ratio.

3. STATUS OF THE MOTION PICTURE STUDIOS WITH REGARD TO TELEVISION

If Steve Broidy's (Monogram) recent quote on his company's policy with regard to television is an indication of the industry's overall thinking, then the motion picture industry can stand accused of having no planned thinking on this matter at all. "We do know that TV provides entertainment and that people stay in their homes to see programs," he said. "And if you're home, you can't be at the movies. Will you go to see the picture the next night? Maybe yes, and maybe no."

Actually, motion picture executives have not been able to escape the impact of television no matter how they have tried to ignore it. And many have taken constructive steps to get into the new medium through experimenting with theater television, through buying or bidding for stations and networks, and in one or two cases, through setting up subsidiary TV operations. As an industry, Hollywood has disdained to recognize television; as individuals, Hollywoodites are beginning to jump on the bandwagon, at least mentally if not yet actively.

Divorcement Proceedings and the FCC Freeze on Station Allocations have been strong factors in keeping the studios out of TV. Already saddled with the burden of escaping the stigma of monopoly through splitting their theater chains from their production firms - Paramount has already done this and others are in the process - industry executives are wary of spreading their wings in TV. Those who have bids in for TV stations or for channels on which to transmit to theater circuits have been tied and gagged in their efforts by the FCC complete freeze on new allocations of all types.

Basically, however, it has been a feeling that TV is not ready for motion picture participation - either aesthetically or economically that has kept Hollywood out of the video picture. The former reasoning is used to justify studio refusal to permit contract players to appear on television, since their looks are liable to be distorted...as well as the likelihood that too many appearances will destroy boxoffice appeal. The latter argument is again based on the fact the the comparatively minute audiences and slimness of the national market do not justify the entry of either stars or pictures onto the home screens.

Industry executives proclaim that they are keeping a close watch on television, are developing contacts in the advertising and broadcasting fields and are waiting....waiting. Several recent moves on their part give some credence to the belief that their entry may not come in the form of station ownership, but rather in a concentration upon theater television. Other moves dispute this. Barney Balaban of Paramount, who has been directly active in TV through ownership of WBKB Chicago & other holdings, recently declared, "Television will complement the motion picture industry and will develop new personalities for both." A closer examination of studio activity reveals some variance with this philosophy at the present time.

Columbia Pictures is Fairly Representative -- With no big developments scheduled for 1950, Columbia's Harry Cohn has barred his contract players from video appearances, has no bids in for station locations,and remains generally aloof. He has, however, formed a subsidiary, Screen Gems, Inc., under Ralph Cohn and Jules Brickens, which has been quite active in the field of commercials production. This firm may package footage and produce for TV in time, but at present is stressing active contact with ad agencies, for whom it has produced such good commercials as those for B.V.D., Hamilton Watch and others. Columbia's exploitation department does supply stations with free trailers when requested and has plugged its pictures with appearances of non-contract players, but has not used paid commercials on TV. Nor has it released even old pictures for telecasting. The few seen that had original Columbia release have been furnished by the original independent producers, to whom the rights have reverted.

RKO has been comparatively Inactive -- With no west coast activity to speak of - stars have not been freed to appear, pictures have not been released, etc. - the RKO subsidiary, Pathe, has formed a television department under Clay Adams in New York. This unit has been devoting itself to production of commercials and has some ideas on packaging footage. RKO has no announced plans for theater television and has no bids in for station locations. The studio has, however, made some trailers for plugging pictures on TV.

Paramount has been Extremely Ambitious -- A veritable prime mover of TV since its earliest days, Paramount's activity in the field has embraced station ownership as well as theater television. Its KTLA is reputed to be the top station on the west coast; its WBKB in Chicago occupies a respected position, and it has a 29% interest in the DuMont Network. KTLA was founded 7 years ago as an experimental station and went commercial three years ago. Paramount has announced intentions of setting up what amounts to a film network based on recordings of KTLA's top local shows, and it claims to have signed up 14 affiliates already.

According to the Divorcement of theaters and parent company which was achieved on January 1, KTLA is retained by the production firm, while WBKB became part of United Paramount Theaters, Inc., the distribution firm. Just which of the two will get the DuMont stock or whether or not the company will be forced to dispose of the holding is a matter of conjecture. Also, there is uncertainty as to what action will be forthcoming by the FCC on Paramount bids for stations in San Francisco, Boston, and Detroit.

Paramount's big-screen theater television process has already beeen described in this survey. Company officials point to successful screening of the World Series in New York, Boston, Chicago and Toronto as well as the UN Session coverage.

Eastern activity has been quite heavy, with George Shupert heading the operation at 1501 Broadway. He now heads a national sales organization for KTLA and has made his closed circuit off-tube recording facilities available to producers at $1500 per day - including 8 hours of studio rehearsal, 2 hrs on camera and a finished negative when you walk out. Although Paramount theatrical product has not been released for television, the company has made special trailers for plugging its pictures over KTLA.

Warners prefers to make like an Ostrich -- no stars, no plug, no mention of the word.

But 20th Century-Fox has been a comparative Beehive -- Perhaps no other film company has had as much press attention as this major operator. Repeatedly involved in rumors that he was on the verge of buying the ABC network, Spyros Skouras has several times announced that negotiations had fallen through, still fails to convince the trade press that negotiations are now colder than a mackerel. Latest move of the organization, in view of the FCC freeze and divorcement of theaters and studio, has been to announce that it was pulling out its bids for stations in San Francisco, Boston, Seattle, St. Louis and Kansas City. This will pave the way for more concentrated activity in the field of theater television, it has announced. The company was all geared and ready to go last Fall with a west coast theater circuit that would receive programs telecast from Grauman's Chinese Theater. The company had even leased a mountain from which to transmit. But FCC inactivity has blocked the move.....Otherwise, the company has been working on the development of UHF with researchers of RKO and has also made strides in the field of off-tube recordings. There has been some production of commercials as well. And the Fox sound stages have been a favorite of independent film producers. But - no stars on TV, no pictures.

United Artists - occupies a Unique Position in that the firm is purely a composition of individual producers, owning no theaters and having no axe to grind with respect to stars. An active promotion of pictures has been running, with stars appearing as guests on programs and with trailers being furnished stations on request. UA has set up a TV department in New York headed by John Mitchell, who has been packaging all kinds of footage into series that have been widely sold in the Spot market.He's had Top Views in Sports coming out weekly for the past 7 months, sponsored in various markets by Pontiac, GE, Admiral and others. He's had Women in the News with Adelaide Hawley on for the past two months. Mitchell goes right to the advertiser or his agency with these packages and others like Unk & Andy, feeling that the local stations are not equipped for a selling job on them.....there has been no west coast production for TV, however, and no organized bidding for stations except by Mary Pickford, a large stockholder in UA.

Universal-International has also done a Packaging Job - largely with the Castle Film shorts owned by its United World subsidiary. No features or stars have been released for TV screening, but the studio was among the first to use stars for cross-plugs of pictures. The Eastern unit under Louis Blumberg has made commercials on Pathe stages, and commercials for Lux using picture personalities have been made on the west coast. Footage has also been supplied in the past to such live programs as Celebrity Time and others. Biggest play among United World packages has gone to its Stranger Than Fiction series.

J. Arthur Rank has just released Major Product - As mentioned earlier in this survey, the Rank organization, through TV film distributor, Standard, has just made arrangements to release 75 of his major productions of the past five years, some of which have never been seen theatrically in this country. Standard plans to pioneer by rating these pictures at a price comparable to big live productions now being telecast. He'll sell to a network advertiser or in the Spot market.

Republic & Monogram each have adopted hands off policies, as have MGM, Selznick -- with the exception of old product which has reverted to original independent producers, all these companies have shut their eyes and ears to television. Metro allowed television coverage of its Battleground premiere, but that's about all.

TV is regarded as a boon by the Independents, whose attitude toward TV has changed from reluctance to eagerness. More and more they are acclaiming television as means of added circulation and income and a method of financing new productions. One 16mm and TV distributor, Commonwealth, recently announced a deal for 18 older features with big name stars, and the Hollywood film files are being eagerly scanned by independent producers who plan to release to the "insatiable TV market".

HOLLYWOOD HAS CONTRIBUTED VERY LITTLE TALENT TO TV

Other than a round robin visit of programs by each non-contract screen star who comes to New York, Hollywood has contributed only a few personalities to television. Outside of Alan Mowbray who has a west coast show, as does Glenn Langan, and Charlie Ruggles, Wendy Barrie and Faye Emerson, it's hard to find a screen personality with his own TV show. The entry of Robert Montgomery into an active role may set the fashion, as well may Buddy Rogers, who has guested admirably and is now sitting around waiting for ABC-TV to get him on the air. A few directors like Eddie Sutherland have come over, but that's all. Perhaps the medium doesn't pay well enough? Commercials have been fairly successful in getting cross-plug star testimonials, tho.

The FCC & Theater Television -- Theater chains, who have had to extend themselves to meet the growing competition from television, have been among the most provoked among all those awaiting FCC rulings. "Theater Television history will be made in the year ahead," an RCA executive has been quoted as saying. This form of cliche may not even see realization, however, if the FCC does not get around to taking a solid stand on theater television.

The commission has been postponing its fact-finding hearing since last Fall, when it was petitioned by 20th Century-Fox among others to provide frequencies as a public service. Issues to be resolved include technical & program policies and problems and the question of whether theater TV requirements can be satisfied by common carrier facilities, cable or the like....or is such a service sufficiently in the public interest to justify the allocation of frequencies.

In the meantime, extensions have been granted to 20th and Paramount for continuing their big-screen experiments. The former, after having withdrawn bids for five station allocations, has just re-contracted with RCA for further experiments in big-screen,black and white projection. The latter will continue to pick up special events in its New York showcases.

As to the success of Theater Television thus far, although Fox Fabian reported standing room business during the World Series, other reports had this operator and others in Chicago, Toronto and Boston as losing money. A slight deterrent has been thrown up by a Chicago survey which produced an 86% negative answer to the question, "Would you be willing to pay a nominal sum to see Television on a large theater screen?" But such reactions have not kept at least three NYC theater chains from identifying themselves more closely with TV by conducting local talent hunts that bring winners a television appearance. Skouras and Century Theaters have combined in one such enterprise, while RKO is participating in another.

Although the advice of one receiver manufacturer,that movies better get busy and schedule a Television Hour nightly if they are not to lose out,seems rather prejudiced, Leonard Goldenson of United Paramount Theaters has opined that the costs of installing theater TV equipment will be met by increased patronage. If the FCC can come to a decision, some 650 theaters might be soon equipped with TV.

BY WAY OF CONCLUSION

The researching and writing of this survey has exhausted two months time....as well as the publisher's (writer) mental agility. Much data and many conclusions have already been presented herein. To add an all-embracing statement would be largely redundant. The remarks of two executives close to the network viewpoint and one representative of the motion picture approach to the subject of Films & Television serve adequately:

Alex Stronach, Prog. Mgr. ABC-TV -- Films for commercials have already proved themselves. The future for film entertainment will be bright at least until Hollywood is reached by the co-axial cable.

Comdr. Mortimer Loewi, Director, DuMont Network -- At the moment, films are extremely important to television because of the freeze on stations and inadequate cable facilities for live shows. Whether films continue to enjoy that importance in the future depends upon the cost of production. But television cannot afford films unless they can meet or better the costs of live programming.

Motion Picture Executive -- One year, or two at the latest, after the freeze is relaxed will see the large-scale entry of Film Producers into Television.

TALENT SHOWSHEET

Guests On TV — Permanent Cast Carried In Monthly Breakdown — Jan 21-28 1950

PROGRAM	NET	TIME	GUESTS
SATURDAY, JANUARY 21			
Art Ford Saturday Night	PIX	7:30-9pm	Nan Hickey, vocalist; Bibi Osterwald, comedienne; The Beachcombers, quartet; Teresa Brewer, singer.
Cavalcade of Stars	DuM	9-10pm	Mindy Carson, singer; Leo DeLyon, comedian; Lane Brothers, acrobats.
Hollywood Screen Test	ABC	7:30-8pm	Vinton Hayworth, lead; Patricia Crowley & Katherine Meskill, test actresses; Kevin O'Sullivan, test singer.
Ken Murray Show	CBS	8-9pm	Basil Rathbone, Jack Oakie
Twenty Questions	WOR	8-8:30pm	Claire Trevor
SUNDAY, JANUARY 22			
Celebrity Time	ABC	10-10:30pm	Lisa Kirk, Bela Lugosi
Colgate Theater	NBC	8:30-9pm	Two For A Penny by Carol Warner Gluck; with Neva Patterson, William Post, Jr., Norma Jane Marlowe, Calvin Thomas & Chas. Crain.
Goodyear-Whiteman Revue	ABC	7-7:30pm	Charles Boyer, Earl Wilde, pianist; Pearl Hacker, singer; The Frank Loessers, composer & his wife.
Leave It To The Girls	NBC	8:30-9pm	Dorothy Kilgallen, Kitty Carlisle, John Daly.
Philco Playhouse	NBC	9-10pm	The Marriages by Henry James; adapted by H.R. Hays; with Margaret Phillips, Henry Daniell, Carol Goodner, Chester Stratton, Diana Marlowe, Sally Gracie.
This Is Show Business	CBS	7:30-8pm	Faye Emerson, guest panelist; Peggy Wood, Mary McCarty, Jack Powell & Peter Donald, comedians.
Toast of the Town	CBS	8-9pm	Paul Draper; Les Compagnons des Chansons, singers; Joey Adams, Mark Plant & Tony Canzoneri, comedians; LeBrac & Berenice, unicyclists; Oldfield & Ware, acrobats; The Roulettes, skaters.
Fred Waring Show	CBS	9-10pm	Peggy Wood

TALENT SHOWSHEET

Guests On TV — Permanent Cast Carried In Monthly Breakdown — Jan 21-28 1950

PROGRAM	NET	TIME	GUESTS
MONDAY, JANUARY 23			
Godfrey Talent Scouts	CBS	8:30-9pm	Sydney Harth, violinist; Gloria Villar & Kai Soderman, vocalists; Mid-State Four, singers.
Faye Emerson Show	CBS	11-11:15pm	Peter Lind Hayes & Mary Healy
Chevrolet Tele-Theater	NBC	8-8:30pm	The Final Bell by Frank Alexander; with Canada Lee, Harry Bellaver, Romola Robb, George Haggerty, Bobby Barry & Chas.Gordon.
Lights Out	NBC	9-9:30pm	The Devil To Pay by Elizabeth Evans; with Arnold Moss, Alfreda Wallace, John Newland & Eugene Francis.
Mohawk Showroom	NBC	7:30-7:45pm	Ted Steele, pianist.
OKay Mother	DuM	1-1:30pm	Isabella Beach, food editor.
Silver Theater	CBS	8-8:30pm	The Great Nikolai by Don Appell; with Mikahil Rasumny, Peter Cappell.
Studio One	CBS	10-11pm	The Rockingham Tea Set by Virginia Douglas Dawson; adapted by Worthington Miner and Matthew Harlib; with Louise Allbritton, Judson Laire, Nell Harrison, Grace Kelly, Catherine Willard, Katherine Emmett.
Vanity Fair	CBS	4:30-5pm	Betty Betz, columnist; Tanya Brill, cosmetics expert.
TUESDAY, JANUARY 24			
Actors Studio	CBS	8-8:30pm	The Timid Guy by William McLeod Raine; adapted by Harold Rodman; with Phil Truex, Patricia Kirkland, Henry Jones, Jabez Grey, Sam Gillman, Leslie Litomy & Jack Klugman.
OKay Mother	DuM	1-1:30pm	Mrs. Arthur Wallender.
Opera Concert	WOR	8-8:30pm	Regina Resnik, soprano; Rudolph Petrak, tenor.
Suspense	CBS	9:30-10pm	The Horizontal Man by Helen Eustis; adapted by Halstead Wells; with Mildred Natwick, Mary Sinclair, Betty Garde, Leslie Nielson.
Texaco Star Theater	NBC	8-9pm	Cesar Romero, Margaret Whiting, Quiz Kids.
Vanity Fair	CBS	4:30-5pm	Todd Duncan; Samuel Karinsky, designer.
Cavalcade of Bands	DuM	9-10pm	Tex Benecke; Rolly Rolls; Beatrice Kraft Dancers; Rosalind Courtright; Evans', dancers.

TALENT SHOWSHEET

Guests On TV — Permanent Cast Carried In Monthly Breakdown — Jan 21-28 1950

PROGRAM	NET	TIME	GUESTS
		WEDNESDAY, JANUARY 25	
Godfrey & Friends	CBS	8-9pm	Morey Amsterdam.
At Home Show	CBS	7:45-8pm	Martha Wright, soprano.
The Clock	NBC	8:30-9pm	Dig Your Own Grave by Joseph Ruscoll; with Pamela Conroy and David Kerman.
Kraft Theater	NBC	9-10pm	Kelly by Eric Hatch; adapted by Howard Lindsay; with E.G. Marshall, Geo. Reeves, Mark Roberts, Larry Fletcher, Bethel Leslie, Emil Tremont and Barbara Cook.
Mohawk Showroom	NBC	7:30-7:45pm	Frank Paris, puppeteer.
Vanity Fair	CBS	4:30-5pm	Joseph B. Summers, of Nat'l Shoe Retailers; Henry Steeger, publisher.
		THURSDAY, JANUARY 26	
OKay Mother	DuM	1-1:30pm	Joel Kupperman's mother.
Vanity Fair	CBS	4:30-5pm	General Frank Howley, former military gov. of Berlin; Henry Howard, of Baby Institute.
		FRIDAY, JANUARY 27	
Mohawk Showroom	NBC	7:30-7:45pm	Will Bradley, Pee Wee Irwin, Ernie Caceras, Sammy Forman, jazz instrumentalists.
Vanity Fair	CBS	4:30-5pm	Mr. John, designer; Marjorie Lawrence, opera.
Ford Theater	CBS	9-10pm	Laburnum Grove by J.B. Priestley; with Raymond Massey, Ernest & Valerie Cossart, Philip Tonge, Richard Newton, Richard Taber and Jane Seymour.
		SATURDAY, JANUARY 28	
Ed Wynn Show	CBS	9-9:30pm	Gloria deHaven; Shaw & Lee, comedians.
Hollywood Screen Test	ABC	7:30-8pm	Helmut Dantine, lead; Virginia Dwyer and Leila Hyer, test actresses.

The foregoing listings are as complete as possible at press time on Friday. Lack of advance information by producers forestalls absolute completeness. Are there any other shows you would like us to cover?

Ross Reports

on Television Programming

a weekly service for subscribers

New York

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VOL. 1 NO. 10
SUPPLEMENT C

JAN 29 - FEB 4 1950

THIS WEEK --- DEBUTS, HIGHLIGHTS, CHANGES

Sun(29) - ABC(Ch7) 7:55-8pm; DEBUT - Europe Today; on WJZ-TV local; Ted Malone narrates over film showing cities mentioned in "Crusade In Europe" as they are today; Packager - Ted Lloyd; Dir-Priscilla Lombard,ABC.

DuM(Ch5) 10-12pm; HIGHLIGHT - March Of Dimes Benefit; from WABD to E&MW Nets; Benefit show with MC's Bert Parks & Hank Ladd, David Burns, Donald Richards, Faye Emerson, Earl Wilson & others; Music - Alex Pierce & Orchestra; Director - Frank Bunetta, DuM.

PIX(Ch11) 6:35-6:45pm; daily except Sat; DEBUT - Ben Gross Column Of The Air; on WPIX local; News and comments by The News radio and television editor.

PIX(Ch11) 8:15pm to conclusion; DEBUT - NY Rangers Hockey; on WPIX local; also 8:15pm to conclusion Wed; Telecasts of the remaining twelve games from Madison Square Garden; Commentator - Guy LeBow; Co-Sponsors - Sunset Appliances & Bruno-New York; Agency - Arnold Cohan; Director - Jack Murphy, PIX.

Mon(30) - NBC(Ch4) 9:30-10:30pm;every-other-Monday; DEBUT - Lucky Strike Theater; from WNBT to 21 Sta E&MW Nets; Robert Montgomery's dramatic series based on film properties; first program "The Letter" - see Talent Showsheet; Sponsor - Lucky Strike; Agency - BBD&O; Producer-Robt Montgomery,NBC; Supervisor - Hugh Rogers,BBD&O; Director-Norman Felton,NBC; Casting - Felton & Richard Bender at NBC, Room 793.

PIX(Ch11) 7:15-7:30pm; DEBUT - Gail And Bill; on WPIX local; Mon thru Fri; Popular songs by Gail Meredith & Bill Harrington; Director-Cledge Roberts, PIX.

- more -

THIS ISSUE

NOTE -- We have set a nominal price on additional copies of our Films & Television survey. Subscribers are invited to take advantage of this offer.

Tue(31) - CBS(Ch2) 1:45-3pm; HIGHLIGHT - March Of Dimes Fashion Show; on WCBS-TV local; from the Hotel Waldorf-Astoria; Hostess Dorothy Doan with guests Eva Gabor, Ezio Pinza, Yvonne Adair, Peter Lind Hayes & Mary Healy, Celeste Holm & others in show underwritten by New York Dress Institute; Staged by Lester Guba; Dir - John Peyser,CBS.

Wed(1) - NBC(Ch4) 7-7:30pm; CHANGE - Kukla, Fran & Ollie; from WNBQ Chi to E&MW Nets; Mon thru Fri; Wed segment changes sponsor - Ford Dealers Of America for RCA-Victor (both through J.Walter Thompson); RCA-Victor continues Mon & Fri; Nat'l Dairies through N.W.Ayer,T&Th.

WOR(Ch9) 8-9pm; DEBUT - Talent Parade; on WOR-TV local; talent winners of contests held at local Skouras & Century theaters compete for grand prize of trip to Hollywood & screen test; Host - Tiny Ruffner; Packager - Gainsborough Assoc; Producers - Nick John Matsoukas of Skouras & Mike Jablons of Gainsborough; Director - Nat Rudich of Gainsborough.

Thu(2) - WOR(Ch9) 7:30-8pm; CHANGE - John Reed King Show; on WOR-TV local;Audience participation quiz with King & singer Donald Richards departs WOR-TV; starts on WCBS-TV local,Feb 11, 7:30-8pm; Sponsor - Flagstaff Foods; Agency - Weiss & Geller; Supervisor - Ernest Byfield Jr of W&G.

WOR(Ch9) 8-8:30pm; DEBUT - Night Book; on WOR-TV local; dramatizations of mystery, fantasy, romance & adventure as told by the night elevator operator of a NY skyscraper; narrator - Ed Latimer; Pkgr-Prods - Barry Thomson & Stedman Coles; Director - Roger Bower,WOR.

Fri(3) - WOR(Ch9) 8:30-9pm; DEBUT - Let's Play Q-Ball; on WOR-TV local; demonstrations of the Belgium billiard game utilizing a small table with standard-sized cues and balls; Sponsor - American Q-Ball Co;Agcy-Blaine-Thompson; Prod-Dir - Marlo Lewis, Blaine-Thompson.

Sat(4) - CBS(Ch2) 7:55-8pm; DEPARTURE - Herb Shriner Show; from WCBS-TV to E&MW Nets; Mon, Tue, Thu, Fri, Sat; Sponsor - Philip Morris; Agency - Biow; Producer - Frank Higgins,Biow; Dir - Alex Leftwich, CBS.

THIS WEEK'S TIME CHANGES

ABC -- On Trial now 8-8:30pm Fri; Majority Rules now 9:30-10pm Friday.

CBS -- Strictly For Laughs & Paul Arnold Show; 7-7:15pm & 7:15-7:30pm respectively, add Tue segment; now Mon-Fri; replace "Prize Party" which departed Jan 24.

NBC -- American Forum Of The Air now 7-7:30pm Sat; Village Barn now 10:30-11pm Thu.

WOR -- What Happens Now changes to 7:30-8pm Tue; Sports Interviews now 8:30-9pm Sat.

PIX -- Six Gun Playhouse now 5:30-6:30pm daily; News On The Hour now 7-7:15pm daily; Telepix now 6:30-6:35pm daily except Sat; Jimmy Powers now 6:45-7pm daily except Sat; Voice Of The People now 8-9pm Mon; Television Chapel now 7:15-7:45pm Sun; This Is Your City now 8-8:30pm alt Thu; City Hall now 6:45-7pm Sat; Art Ford Show now 10-11pm Fri; Mystery Hour now 7:15-8:45pm Sat.

LAST WEEK'S TIME CHANGES

DuM -- Captain Video added Sat segment; 7-7:30pm Mon - Sat.

WOR -- Jerome Hines Show now 6:15-6:30pm Sat; Mystery Rider now 6:30-6:45pm Tue-Sat.

LAST WEEK'S DEPARTURES

CBS -- Front Page departed Thu January 26; 54th Street Revue departed Sat January 28; Prize Party departed Tue January 24.

WOR -- Road To Success departed Tue January 24; Get Together With Gambling departed Wed January 18; Dick Kollmar's Sketch Book departed Thu Jan 26; Arthur Lesser Show departed Fri January 27.

LAST WEEK'S ARRIVALS

ABC -- Crusade In Europe debuted on WJZ-TV local; 7:30-7:55pm; Sponsor - Bowery Savings Bank; Agency - Edwin Bird Wilson.

DuM -- Captain Video; from WABD to E&MW Nets; 7-7:30pm Mon-Fri; Monday segment picked up sponsor; Sponsor - Walter H. Johnson Candy; Agency - Franklin Bruck.

WOR -- Comedy Carnival debuted on WOR-TV local; 7-7:15pm & 10:45-11pm Tue-Sat; film featurettes with well-known comedy stars.

Time For Beany debuted on WOR-TV local; 6:45-7pm Tue-Sat; on film; kinesc at KTLA; children's puppet show produced by Paramount Television Productions, in Hollywood.

PIX -- The Irish Hour debuted on WPIX local; 7:30-8pm Thu; features Irish songs,dances and stories with Judge Matt Troy & guests; Director - Edward Stasheff, PIX.

Professional Basketball debuted on WPIX local; 2:45 to conc Sat; also Sunday, Feb 5 at 9pm and Saturday Feb 11 at 2:45pm; three games only, from Madison Square Garden; Sponsors-Bedford TV Stores (thru N.C. Greenfield) & Bruno-NY (thru Arnold Cohan).

Add

DuM -- Broadway To Hollywood; from WABD to E Net; 8:30-9pm Fri; picked up sponsor Jan 27; Sponsor - Unicorn Press; Agcy - Victor Bennett; features George F. Putnam.

Manhattan Spotlight; on WABD local; 7:30-7:45pm Mon-Fri; Mon segment picked up sponsor Jan 23; Sponsor - Dictaphone Corp; Agency - Young & Rubicam.

FUTURES

Feb 6 Madame Butterfly; from WNBT to E&MW Nets; 9:30-10:30pm; second of the NBC Oper Series; cast includes Tomiko Kanazawa, Davis Cunningham, Conchita Gaston & others; Artistic Dir-Conductor-Casting - Peter Adler,NBC.

Feb 22 International Boxing Club Bouts; from WCBS-TV to E&MW Nets; 9:30-11pm Wed; from St. Nicholas Arena; dropped by Ballantine (J.Walter Thompson); to be picked up Mar 1 by Pabst (Warwick & Legler); CBS & Ballantine contract provided for cancellation if more outlets were offered by another sponsor.

Mar 4 Whiteman's TV Teen Club; from WFIL-TV Phila to E&MW Nets; 8-9pm Sat; picks up sponsor this date for 8:30-9pm segment; Sponsor (26 weeks) - Griffin Shoe Polish; Agency - Birmingham, Castleman & Pierce; Super - John McNeil, BC&P.

Mar 5 Opera TV Theater; from WCBS-TV to E&MW Nets; 5-6:15pm; "La Traviata" by Verdi; cast to be announced; Narrator & Artistic Dir - Lawrence Tibbett; Producer - Henry Souvaine; Net Prod - Barry Wood,CBS; TV Dir - Byron Paul, CBS.

Add Sponsor Arrival: Hopalong Cassidy; on WNBT; 5:30-6:30 Sun; Sponsor - Gordon Baking for Silver Cup Bread; Agency - N.W. Ayer; for 26 weeks starting January 29.

Correction For Your Directory: New address for Telenews is 630 9th Ave; phone is JU 6-2450....also please note,Gordon Levoy is head of General TV Enterprises(film survey)

Briefs From The Trade & General Press

ABC BEGINS TRANSMISSION FROM EMPIRE STATE -- WJZ-TV, ABC's flagship station, began transmitting from the Empire State Bldg. Tower Thursday, January 26. Up until now, the tower has been used exclusively by WNBC. Although two stations, WOR-TV and WATV, will continue to use their present sites, it is expected that WABD and WPIX will move their transmitters to the Empire State tower. As the result of a deal between NBC and the Empire State Bldg., a new 199-foot antenna tower, to be used by the four stations, will be constructed shortly.

NBC REVISES SATURDAY NIGHT PLANS -- As a result of charges of monopoly and time brokerage filed with the FCC by DuMont, NBC advised the Commission last Thursday that it has abandoned plans for reserving time on affiliates for a two-and-a-half-hour Saturday night program and has withdrawn the order for station time. A revised plan for the Saturday night period, comprising a two-and-a-half-hour variety show, will be aired, beginning February 25. Offered to sponsors on a rotating participation basis, as was originally planned, one hour of the program will originate in Chicago, the remainder in New York. (TV Daily).

DON LEE TO LAUNCH PLANS FOR TV MOVIE-MAKING -- Large scale movie making will begin in April, 1950, at Don Lee Studios in Hollywood. Heading up the production team will be William Dieterle, top movie director. Programs will be syndicated through Blair TV Inc. (TV Daily).

NO BAN ON TV SPORTS COVERAGE IN '50 -- No action by organized sports for a ban on TV coverage will be taken for at least another year, despite recent pressures for such action. Considered a factor in the decision of professional baseball leaders and leading college officials to allow televising of their sports events is a recent survey made by N.W. Ayer revealing that the longer a person owns a receiver, the more interested he becomes in attending sports events in person. Survey involved 1,200 personal interviews, 4,000 mailed questionnaires and nearly 11,000 phone calls. (TV Daily & Today's Advertising).

FAIRBANKS ACQUIRES FILM SERIES -- Jerry Fairbanks, Inc. has acquired full rights for television, films and allied media to the series of 26 half-hour motion pictures produced by Hollywood's Grant-Realm Productions. The films were sponsored by American Tobacco last year on NBC-TV under the program title "Your Show Time." It is believed that Fairbanks will pitch the films both to TV stations and to commercial theaters for possible use as short subjects. (Variety).

GARDEN CUTS PRICE FOR SPORTS EVENTS -- As the result of Madison Square Garden's lowering its asking price, WPIX signed last week with the Garden for coverage of twelve of the remaining fourteen hockey games to be played there by the NY Rangers, and also three basketball games of the Knicks. Both Garden college basketball and pro hockey were scanned last season, but neither event was picked up this year because of the arena's asking price, which station and network officials said was out of reach of advertisers. (TV Daily).

KTLA TOPS IN WEST COAST TV -- Eight of Los Angeles' "Top Ten" TV shows are on KTLA, according to the latest Hooper ratings, just released for November & December. KTLA's average share of the evening TV audience--all evening and every evening--is 42.1%, as reported by Hooper's TV Station Audience Index for Nov & Dec, 1949.

HOOPER NETWORK RATINGS--DEC.:

Texaco Star Theater (NBC) - 58.6; Godfrey's Talent Scouts (CBS) - 52.1; Toast of the Town (CBS) 46.9; Godfrey & Friends (CBS) 42.5; Fireside Theater (NBC) 40.3; Cavalcade of Sports (NBC) 37.4; Stop the Music (ABC) 37.2; Lone Ranger (ABC) 36.1; Ford Theater (CBS) 35.1; The Goldbergs (CBS) 34.9.

Guests On TV — Permanent Cast Carried In Monthly Breakdown — Jan 28 - Feb 4 1950

PROGRAM	NET	TIME	GUESTS
SAT JAN 28			
Cavalcade Of Stars	DuM	9-10pm	Robert Merrill, Mellow Larks, singers; Jack Leonard, comic; Johnson & Owen, acrobats, Richard Adair Dancers
Ed Wynn Show	CBS	9-9:30pm	Gloria deHaven, Shaw & Lee, comedians
Hollywood Screen Test	ABC	7:30-8pm	Helmut Dantine, lead; Virginia Dwyer & Leila Hyer, test actresses
Twenty Questions	WOR	8-8:30pm	Jack Smith, singer
SUNDAY JANUARY 29			
Celebrity Time	ABC	10-10:30pm	Morey Amsterdam, Vera Zorina
Colgate Theater	NBC	8:30-9pm	Abby - Her Farm by Margaret Buell Wilder; with Jimsy Summers, Joan Castle, John Newland, Jack Dimond
Goodyear-Whiteman Revue	ABC	7-7:30pm	Bob Crosby, Betty Ann Grove, singer;Texas Jim Robertson, Phil Hanna, singers
Leave It To The Girls	NBC	8:30-9pm	Faye Emerson,Harriet Van Horne, Ted Malone
Philco Playhouse	NBC	9-10pm	Uncle Dynamite by P.G. Wodehouse;adapted by David Shaw; with Arthur Treacher, John Merivale, Robin Craven, Bertha Belmore, Virginia Keeley, Pamela Gordon,Brook Byron
This Is Show Business	CBS	7:30-8pm	Abe Burrows, temp host for Fadiman; Peter Lind Hayes, Mary Healy, guest panelists; Cab Calloway, Red Buttons, Yvonne Adair
Toast Of The Town	CBS	8-9pm	Dinah Shore, Vic Damone, Alice Pearce, comedienne; Jaywalkers, dancers; Lenny & Margie Ross, novelty act
MONDAY JANUARY 30			
Godfrey Talent Scouts	CBS	8:30-9pm	Ann Arnold, singer; Alexander Bros,singers; Henry Bell Jr, singer; Heinz Hammerman, pianist
Faye Emerson Show	CBS	11-11:15pm	Tony Farrell
Chevrolet Tele-Theater	NBC	8-8:30pm	The Million Dolllar Question by Sheldon Reynolds; with Faye Emerson, Frank Albertson, Kay Lavelle, Owen Coll, J.C.Dunn, Vaughn Taylor, Milton Frome, Joe Marks
OKay Mother	DuM	1-1:30pm	Helene Walker, Food Editor of Flair

PROGRAM	NET	TIME	GUESTS
		MONDAY JANUARY 30	
Lights Out	NBC	9-9:30pm	Reservation For Four by Martin Ryerson; with Mercer McLeod, Dean Harens, Peggy Bady, Jack Albertson, Harry Caddison, St. Clair Bayfield
Lucky Strike Theater	NBC	9:30-10:30	The Letter by Somerset Maugham; adapted by Felix Jackson; with Madeleine Carroll, William Post Jr, Howard Wierum, Ted Newton, Joseph Boley, Jim Davidson
Mohawk Showroom	NBC	7:30-7:45	Ted Straeter, pianist-vocalist
Silver Theater	CBS	8-8:30pm	Never Hit A Pigeon by Howard Rodman; with Ken Dibbs, Gene Anton Jr, Larry Blyden, Joanne Dolan, Robert Harris, Lou Polan, Gil Mack, Earl Hammond
Studio One	CBS	10-11pm	Father And The Angels by William Manners; adapted by David Shaw; with Stanley Ridges Dorothy Peterson, Henry Garrard, Clifford Sales, Dolores Pigott, William A. Lee
Vanity Fair	CBS	4:30-5pm	Betty Cully, of Cimarron Dude Ranch; Dick Joseph, travel editor
		TUESDAY JANUARY 31	
Actors Studio	CBS	8-8:30pm	Joe McSween's Atomic Machine by Richard Gehman; adapted by Michael Zeamer; with Conrad Janis, Nancy Franklin, James Stephens, Walter Davis, Ethel Remy, Jo Van Fleet
Cavalcade Of Bands	DuM	9-10pm	Permanent Host, Warren Hull; Gene Krupa
Eloise Salutes The Stars	DuM	7:30-7:45	Peggy Ann Garner, Arthur Tracy
OKay Mother	DuM	1-1:30pm	Mary Osborne, educator
Opera Concert	WOR	8-8:30pm	Rosalind Nadell, soprano; Alexander Sved, baritone
Suspense	CBS	9:30-10pm	The Distant Island by Wilbur Daniel;adapted by Sylvia Berger; with Billy Redfield, Patricia Kirkland, Frieda Altman, Roy Fant
Texaco Star Theater	NBC	9-10pm	Quiz Kids, Jack Smith, singer; The Christianis, acrobats
Vanity Fair	CBS	4:30-5pm	Stuart Scheftel, of Young America Films

PROGRAM	NET	TIME	GUESTS
		WEDNESDAY FEBRUARY 1	
Godfrey & Friends	CBS	8-9pm	Bert Lahr
At Home Show	CBS	7:45-8pm	Ann Ayres, soprano
The Clock	NBC	8:30-9pm	The Cat by Lawrence Klee; adapted by Michael Blair; with Beverly Roberts, Gar Smith, Richard Purdy, Ed Peck, Anne Ives
Believe It Or Not	NBC	8-8:30pm	Wheels Of Chance by Sam Carter; with Henry Hart, Ann Sorg, Vin Kehoe, Boris Marshalov, Edith Shayne, Leonard Ceeley, Martin Brandt
Kraft Theater	NBC	9-10pm	The Old Ladies by Rodney Ackland; adapted by Howard Lindsay; with Doris Rich, Mildred Natwick, Katherine Meskill
Mohawk Showroom	NBC	7:30-7:45	Not available at press time
OKay Mother	DuM	1-1:30pm	Betty Comden, composer
Vanity Fair	CBS	4:30-5pm	Herman Steinkraus, Nat'l C of C President, Esther Kaplan Pivnick, author
		THURSDAY FEBRUARY 2	
Inside USA	CBS	8:30-9pm	Basil Rathbone
OKay Mother	DuM	1-1:30pm	Marjorie Lawrence, concert singer
Vanity Fair	CBS	4:30-5pm	John Melady, gardening expert; Edward Mehran, currency expert
Wendy Barrie	ABC	9-9:30pm	Franchot Tone, Sid Caesar
Morey Amsterdam	DuM	9-9:30pm	Not available at press time
		FRIDAY FEBRUARY 3	
Actors Studio	CBS	Alt 9-10pm Fri	Teias: The King by Herman Sudermann; adapted by Alvin Sapinsley; with Robert Pastene, Susan Douglas, Nehemiah Persoff, Dennis Hoey, Richard Malek, Will Kuluva
OKay Mother	DuM	1-1:30pm	Mrs. David Wayne
Vanity Fair	CBS	4:30-5pm	Alice Hughes, fashion writer; Martha Percilla of Jewelry Industry Council
		SATURDAY FEBRUARY 4	
Ed Wynn Show	CBS	9-9:30pm	Garry Moore, Lita Baron, singer

(This weekly feature is designed to serve as a clearing house for production techniques which have made those shows which we review outstanding in their categories.)

#12 - "GARROWAY AT LARGE"

PRODUCER - Ted Mills, WNBQ
DIRECTOR - William Hoben, WNBQ
WRITER - Charles Andrews, WNBQ
CHOREOGRAPHY - Edith Barstow
MUSIC - Joe Gallicchio & Orchestra
RATINGS - NYC Nov-Dec Hooper - 20.1
Network Dec Pulse - 18.6
TELEVISION DEBUT - April 16 1949
CAST - MC Dave Garroway, singers Connie Russell, Betty Chapel, Jack Haskell; comic-singer Cliff Norton, dancers Margaret and Charles Tate

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It took him a long time to do it, but Garroway finally found a sponsor (Congoleum-Nairn picks him up Feb 19 through McCann-Erickson). Result - an eager expectancy throughout the TV industry: just what will he do in the way of fanciful commercials? Of course they ll be of the integrated variety, but into what realms of imagination he'll be allowed to delve remains a matter of conjecture..

We've been wanting to review this program for some time. Our subscribers' obvious affection for it - they chose it and Garroway as: the show that was "pure television", best out of NYC origination, MC who's just right - among others - prompted us to take immediate action. But Ted Mills, who produces the show, also has complete production responsibilities for all WNBQ Chicago programs and he's a hard man to take away from his ulcers.

In that respect, we were fortunate in that a new director has just taken over Fred Waring's show. His name - Bob Banner. His previous affiliation - Director of the "Garroway At Large" show out of WNBQ Chicago over the NBC-TV network. In this feature, we've been able to obtain from Bob Banner an insight into some of the techniques that have set the Garroway show way up there on that pedestal, and incidentally, that may begin to make some subtle appearances on his new program.

Creative thinking, utilizing ingenious production ideas, has made the television industry look westward to WNBQ for what has already been termed "pure television." Perhaps the greatest influence on Mills' approach to the medium is the Chinese theater, where tables pass for mountains and the prop man, plodding in and out of each scene, maintains the continuity. He and his staff, early in 1949, planned a musical show built around Dave Garroway, a popular radio disc-jockey, incorporating the informal, but entertaining approach of the Chinese. With Garroway as its guide, the camera would weave from set to set, through the maze of backstage scenery, props and people.

"Garroway At Large" started as a Friday evening half hour on a local Chicago basis, and had run about two weeks when a request for a Saturday evening show (of any type) came from NBC in New York. The show was moved, went network and six weeks later changed to Sunday evening at 10 where it has been well-looked-at ever since. Talent for the show was well-known in Chicago, but not so for eastern viewers who looked on the show as another network "fill." Attitudes soon changed when word of mouth boasted of the refreshing, unrehearsed quality of the production, and trade papers gave it glowing reviews. Here was a program whose cast was working with an obvious air of congeniality, which according to their former director, has been a keystone to the success of the show. And the viewer knows when he hears Garroway say "Jack Haskell sings this song real lovely," he means it.

PRODUCTION -- The absence of "big-name" guests places this show in the category of the unusual as well as helping it to conserve production costs. Working on a budget estimated near $5000, the program has continuously shown an originality and ingenuity not akin to even higher budgeted variety shows. A production number of "Old Black Magic" with singer Jack Haskell had him going "round and round" on a camouflaged piano stool. Another number was introduced by Garroway who said viewers had complained there weren't enough people on the show. The cameras countered with a double mirror shot of Betty Chapel showing some twenty reflections of her image.

But it isn't merely the use of camera tricks or "gadgets" that make the show, it is the writing as well, says Banner. Charlie Andrews, the writer, each week details the entire action of the show. Whether it involves a scene in which Garroway gets his tie caught in a milk shake mixer or his stepping on a bag-pipe to introduce a Scotch number, every movement and line is completely written out. This and some 12 hours of dry rehearsal, 7 of camera, make the show look "unrehearsed."

There are no frenzied, last minute rehearsals on "Garroway At Large." The entire show is planned out two to three weeks ahead. Dance and musical numbers are rehearsed separately, staging is set, costume and set designs are put into execution. Originally, musical numbers were set, and the action to integrate them was worked out by the staff with writer Charlie Andrews. Now, if an interesting and clever piece of business is developed, the musical numbers can change to meet the requirements of the business. It is this flexibility of format that has helped maintain the program's air of spontaneity.

CAMERAS -- From the opening dolly shot of Joe Gallicchio and his orchestra to the closing with Garroway and cast in a curtain call "gag," much emphasis is given to camera work. The camera acts as the "all-seeing" eye, poking and probing into what seems a labyrinth of sets. Actually, the studio is quite small and confining, but head cameraman Bob Haley and his crew create an effect of spaciousness. They use a "tight" shot on Garroway, whose movement from set to set gives the space illusion. His movement must be slower than ordinary, since any swift panning gives the effect of a rapidly moving background. Super-impositions and other special camera shots, along with lighting effects, have also been used to great advantage as witness the recent number which had Betty Chapel singing "Charlie My Boy" to a tiny image of Cliff Norton super-imposed upon a table top.

BANNER'S NEW JOB -- Bob Banner, steeped in the "Garroway" manner, now brings his knowledge to the "Fred Waring Show." But in working with a larger group of people, his staging problems have become more intricate. To give an air of spaciousness to an equally confining CBS Theater #3, he has resorted to working with smaller sets from "staging areas" with more emphasis on lighting. While one number is shot from a playing area, another set is prepared by stagehands. This calculated production technique facilitates the movement of the cameras and improves transitions.

The director depends upon his lighting effects as well as camera shots to set the mood for his production numbers. A recent song showed the full orchestra in silhouette, until at one point in the music the lights were brought up full in time with the sweeping crescendo of the tune. On another occasion, interesting church lighting brought out the effectiveness of a hymn. These and other ideas are planned out as far in advance as possible. Plans now call for the entire show to be completely laid out two weeks before air time. Sets, costumes, musical numbers and dances for a full hour weekly musical present a challenge. They should, therefore, argues Banner, receive as much preliminary attention as possible. With four shows under his belt, he has, to a great degree, achieved the overall production fluidity that he seeks.

TIGHT EMPLOYMENT SITUATION, WAGE DIFFERENCES

BRING TV DIRECTORS TO POINT OF STRIKING;

OVER 100 NOW EMPLOYED IN NYC

Whether or not the threatened strike by 360 members of the New York Chapter of Radio & TV Directors Guild materializes on January 31, the union's bid for what it considers a better deal on working hours, wages and conditions is a reflection of the general insecurity felt by many of its members - some 100 of whom are working in Television.

Certainly, should current mediation fail and the possible mess of a strike, picket lines and resultant action by other unions materialize, the entire broadcasting industry will be made aware of what may now seem to be an isolated group problem. There is justification for our examination of the directorial situation.

Our lists on the following pages show that there are approximately 100 directors, associates and assistants employed by the local networks and stations. A breakdown by networks according to these lists shows that:

ABC -- 8 directors, 10 associate directors	DuMont -- 10 directors, several assists.
CBS -- 20 directors, 17 associates	WPIX -- 7 directors
NBC -- 17 directors, 11 assistants	WOR-TV -- 2 directors

Although an examination of these lists when compared with a similar study in October shows only the slightest of difference in total numbers, actually, two developments tend to counteract this interpretation. For one thing, budget cutbacks have forced the networks and stations to drop personnel to some degree. For another, those directors and assistants who have been kept have been saddled with an added amount of work....some staff members having responsibility for five and more programs a week.

Guild spokesmen have been quoted as saying that they were asking for a $300 a week base salary for TV directors. According to our study of the situation last Fall, existing contracts at that time called for $130 base minimums at those networks which had signed up. This applied for directors who had held that status for at least a year. Network spokesmen have been quoted as stating that the Guild is demanding a 150% to 200% wage increase, 3 weeks per year vacation, 8 weeks severance notice, and 2 weeks severance pay per year served. In addition, claim network officials, the Guild is asking for a 100% increase in commercial fees to $500 for a half-hour commercial TV program.

To a great extent the Guild requests are governed by the exigencies of just obtaining directorial work. Both exceptional talent and exceptional luck are needed in the competitive market that has always existed in the creative side of the whole entertainment industry. In TV, as in other branches, the problem of getting experience so that he can get a job faces every would-be director. In order to obtain a more lucrative ad agency berth, he must first establish himself at a station. To get a full director's job at a station he must boast a solid theatrical background. The period of "getting feet wet" seems to be at an end. Indeed, today, it may safely be said that the current requirements for associate directors parallel those for full directors a year or two ago.

The one obvious fault of network program departments has been a lack of organization -- differentiation of duties and responsibilities among assistant, associate and full directors. With tongue in cheek, therefore, we present our listings - as furnished by the stations - of their personnel.

NETWORK LINEUPS

AMERICAN BROADCASTING COMPANY - 30 Rockefeller Plaza - CI 7-5700

WJZ-TV(Ch 7) - Studios: 7 West 66th Street - TR 3-7000

Theaters: Ritz--219 W. 48 St; Vanderbilt--148 W. 48 St; 58th St Thea--202 W. 58 St.

EXECUTIVES:

Mark Woods	- Vice-Chairman, Bd of Dir
Robert Kintner	- Network President
Charles Barry	- VP in Chg of Programs
Paul Mowery	- Natl Dir of Prog Sales
Robert Saudek	- VP, Public Affairs
Thomas Velotta	- VP, News & Specl Events
Burke Crotty	- Executive Dir, Remotes
Charles Holden	- Executive Producer
Leo Jahncke	- VP, Station Relations
Richard Rawls	- Station Relations
Slocum Chapin	- Time Sales
Earl Mullin	- Net Press Relations
Bert Schwartz	- Television Press
Arthur Donegan	- Television Press

PRODUCTION HEADS:

Alex Stronach	- Natl Dir, TV Pgm Opns
Ward Byron	- Asst Program Director
Nat Fowler	- Film Department Head
James McNaughton	- Art Director, Sets

DIRECTORS:

Charles Bishop
Fred Carr
Marshall Diskin
Robert Doyle
Babette Henry
Edward Nugent
Court Steen
Alex Segal

ASSOCIATE DIRECTORS:

Richard Depew
Harold Friedman
Leslie Gorall
Jeffrey Hayden
Herman Liveright
Priscilla Lombard
Edward Nathanson
Seymour Robbie
Perry Smith
Gertrude Tipper

* * *

DUMONT TELEVISION NETWORK - 515 Madison Avenue - MU 8-2600

WABD(Ch 5) - Studios: John Wanamaker--Astor Pl - MU 8-2600

Theater: Adelphi--150 W. 54 St

EXECUTIVES:

Dr. Allen B. DuMont	- President
Mortimer W. Loewi	- Net Director
Chris J. Witting	- Asst Net Director
Julian Armstrong	- Asst Net Director
Rodney D. Chipp	- Dir of Engineering
Walter Compton	- WTTG Manager
Donald Stewart	- WDTV Manager

PRODUCTION:

James L. Caddigan	- Program Director
Tom Gallery	- Director of Sales
Les G. Arries	- Dir Sports, Spl Evts
A.C. Schofield	- Dir Sls Prom, Adv
Joseph Merkle	- Mgr, Sta Relations
Gerald Lyons	- Dir Pub Rel, Pub
Mel Goldberg	- Research Director
Edward P. Carroll	- Mgr, Teletranscrpts
Robert Jamieson	- Mgr, Net Traffic
Andrew Jaeger	- Mgr, Film Dept.

DIRECTORS:

Frank Bunetta
Pat Fay
Marion Glick
David Lowe
William Marceau
Jack Rayel
Edward Saulpaugh
James Saunders
Richard Sandwick
Larry White

COLUMBIA BROADCASTING SYSTEM - 485 Madison Avenue - PL 5-2000

WCBS-TV(Ch 2) - Studios: 15 Vanderbilt Avenue & Liederkrantz Hall--111 East 58 St.

Theaters: #3--1697 Broadway; #51--109 West 39 Street; #52--254 West 54 Street

EXECUTIVES:

William S. Paley - Chairman of the Board
Frank Stanton - Network President
William C. Gittinger - Asst to the President
Hubbell Robinson, Jr. - VP in Chg of Programs
J.L. Van Volkenburg - VP in Chg of Sales
Frank Falknor - VP, Chg of Prog Opns
Charles M. Underhill - Dir of TV Programs
David Sutton - General Sales Mgr
Allan Parr - TV Program Manager
Richard J. Redmond - Dir, CBS-TV Gen Opns
Edmund Chester - Director of News
Walter Red Barber - Director of Sports

PRODUCTION:

Jerome Danzig - Assoc Dir TV Programs
Herbert Sanford - Executive Producer
Hal Meier - Prog Co-ordinator
Robert Bendick - Special Events Dir
Paul Wittlig - Mgr, Tech Opns
Stanton M. Osgood - Production Mgr
Jackson Green - Asst Prodn Mgr
John DeMott - Special Effects
Richard Rychtarik - Scenic Designer
Albert A. Ostrander - Scenic Designer
Eleanor Kilgallen - Casting Director
H. Grant Theis - Film Manager

SALES DEPARTMENT:

Arthur Duram - Prom Mgr, Net Sales
Kingsley Horton - Asst Gen Sales Mgr
G.L. Moskovics - Mgr, TV Sls Dvlpmt
G.J. Arkedis - Western Sales Mgr
George Dunham - E Sls Mgr, Radio Sls TV

PRODUCERS:

Worthington C. Miner - Mgr, CBS-TV Program Development
Gilbert Fates - Supervising Dir, CBS-TV Daytime Programs
Barry Wood - Production Supervisor, CBS-TV Musical Shows

PRODUCER-DIRECTORS:

Wyllis Cooper
Franklin Heller
Richard Linkroum
Frank Satenstein
Robert Stevens

DIRECTORS:

Yul Brynner
Frances Buss
Alan Dinehart
Walter Hart
Don Hewitt
Alex Leftwich
Paul Monroe
Ralph Nelson
Paul Nickell
Byron Paul
John Peyser
Ken Redford
David Rich
Don Richardson
Fred Rickey
Frank Schaffner
Clarence Schimmel
Herbert Sussan
Leonard Valenta
John Wray

ASSOCIATE DIRECTORS:

Bill Allyn
Robert Bleyer
Ted Fetter
Roy Fowler
Chuck Fremd
Lloyd Gross
Mat Harlib
Herbert Hirschman
Peter Lawrence
Benedict Magnes
Theodore Marvel
Rod Mitchell
Charles Mortimer
Bill Patterson
Robert L. Simpson
Lela Swift
Saunders Thomas

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

WPIX(Ch 11) - The Daily News Station - 220 East 42nd St - MU 2-1234

EXECUTIVES:

G. Bennett Larson - General Mgr
Scott Donahue - Actg Sls Mgr
Thomas Howard - Chief Engr
Frank Young - Public Reltns

PRODUCTION:

Warren Wade - Program Mgr
Ardien Rodner - Prog Co-ord
Allan Lawrence - Remotes
Ed Evans - Film Dept Head

DIRECTORS:

Alex Courtney
Cledge Roberts
Jack Murphy
Clay Yurdin
Lou Ames
Edward Stasheff
Peggy Gannon

NATIONAL BROADCASTING COMPANY - 30 Rockefeller Plaza - CI 7-8300

WNBT(Ch 4) Studios: 30 Rockefeller Plaza & 105-55 106 St - CI 7-8300

Theater: International--5 Columbus Circle

EXECUTIVES:

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Joseph H. McConnell - President
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R.E. Shelby - Dir, TV Engineering
Carleton D. Smith - Director of Opns
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Robert Wade - Mgr, Prodn Facilities
Sheldon Hickox - Dir, TV Sta Relations
George H. Frey - Dir, TV Sales
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Edward Hitz - Time Sales Mgr
M. Elwell - Art Director
Ray Kelly - Film Dept Head
John Cron - Film Procurement
Sidney Eiges - VP, Charge of Press
Josef Dine - Director, Press
Allan Kalmus - TV Press Manager

WNBT:

Thomas McFadden - Station Manager
Don A. Norman - Assistant Manager
John C. Warren - Sales Manager
John H. Reber - Program Director
Jay Heitin - News, Spcl Events
Murray Harris - Adv & Promotion
Schuyler Chapin - Public Relations

PRODUCTION:

S.L. Weaver - VP in Charge of TV
Robert Montgomery - Executive Prod
Frederic W.Wile,Jr - Dir of TV Prodn
Carl Stanton - Tlnt,Prog Procurt
Ernest Walling - TV Program Mgr
Francis McCall - Dir,News&Spcl Evts
Adolph J.Schneider - Mgr of Operations
Fred Coe - Chg of New Prog Dev
Leonard Hole - TV Manager

PRODUCERS:

Richard Berger
William Garden
George McGarrett
Victor McLeod
Roger Muir
Herbert Swope,Jr

DIRECTORS:

Peter Adler
Craig Allen
Barry Bernard
Joe Cavalier
William Corrigan
Gordon Duff
Mark Hawley
Clark Jones
Hal Keith
Delbert Mann
Albert McCleery
Kingman T. Moore
Alan Neuman
Robert Rippen
Douglas Rodgers
Lawrence Schwab
Gary Simpson

ASSISTANT DIRECTORS:

Lewis Brown
Richard Clemmer
John Dillon
Jacques Hein
Don Hillman
John Mills
Norman Morgan
Richard Schneider
Alfred Scott
Thomas Ward
William Warwick

WOR-TV(Ch 9) - 1440 Broadway - LO 4-8000

Studios: New Amsterdam Roof Theater--W. 42 St; Opening Soon - TV Center--20 W. 67 St.

EXECUTIVES:

Theodore C. Streibert - President
J.R. Poppele - VP, Engineering
Julius F. Seebach,Jr - VP, Chg of Progrms
R.C. Maddux - VP, Sales
Robert Mayo - Sales Mgr, WOR-TV
Norman Livingston - Comm'l Progrm Sls
Joseph Creamer - Adv & Promotion
Robert Hoffman - Research Director
Robert Blake - Publicity Director
Jack Findlay - Television Press

PROGRAMMING:

Donald C. Hamilton - Asst Programs Dir
R.J. Smith - Production Manager
Robert Simon - Mgr, Prgrm Dvlpmt
Sylvan Levin - Music Director
Irving Pasternack - Art Director
R.J. O'Connor - Director of Sports
Roy Meredith - Sports Prodn Mgr
Newland Smith - TV Facilities Engr
Roger Bower - Director
Mende Brown - Director

Ross Reports

on Television Programming

a weekly service for subscribers

New York

WALLACE A. ROSS
4 East 48th Street
New York 17, N. Y.
PLaza 9-3685

EDITOR : Henry Colman
RESEARCH : Steve Kaplan

VOL. 1 NO. 10
SUPPLEMENT D

FEB 5 - FEB 11 1950

THIS WEEK -- DEBUTS, HIGHLIGHTS, CHANGES

Mon(6) - CBS(Ch2) 11:15-11:30pm; CHANGE - You Are An Artist; (formerly on WNBT); on WCBS-TV local; (aired to network 15 minutes earlier--both telecasts live); Jon Gnagy in art demonstration series; Sponsor - Doubleday; Agency - Huber Hoge; Supervisor - Jack Munhall at Hoge.

NBC(Ch4) 10:30-11pm; CHANGE - Who Said That; sustaining; panel quiz show with celebrity guests switches time; formerly 8:30-9pm Thursdays.

NBC(Ch4) 9:30-10:30pm; HIGHLIGHT - NBC Opera; Puccini's "Madame Butterfly" is second presentation of opera series; with Tomiko Kanazawa, Davis Cunningham, Conchita Gaston & others; Artistic Director-Conductor - Peter Adler, NBC; Producer - Samuel Chotzinoff; TV Director - Charles Polacheck, NBC; Technical Dir - Courtney Snell.

Tue(7) - CBS(Ch2) 9-9:30pm; DEBUT - Stage Door; from WCBS-TV to E&MW Nets; sustaining; dramatic series based on play by George S. Kaufman & Edna Ferber; with Louise Allbritton, Scott McKay, Berry Kroeger, Oliver Thorndyke & others; Packager-Producer - Carol Irwin; Director - Ralph Nelson, CBS; Writers - Frank Gabrielson & Willard Keefe.

PIX(Ch11) 7:30-7:45pm; DEBUT - Jimmy Jemail; on WPIX local; sustaining; interviews with sports personalities from Eastern Parkway Arena.

PIX(Ch11) 7:45-8pm; CHANGE - The Irish Hour; on WPIX local; sustaining; program of folk songs & stories changes time.

NBC(Ch4) 10-11pm; HIGHLIGHT - Original Amateur Hour has V.I.P. edition for benefit of NY Heart Fund, featuring Generals, Admirals, Senators & other Washington toppers. From International Theater in NYC.

THIS ISSUE

-more-

DID YOU NOTICE - That our weekly reports were each built around a theme - with the profile, show review and special feature all tied together? This week we've concentrated on the gradual Radio to TV trend by Advertisers, Agencies & a Top AM Maestro.

Thu(9) - PIX(Ch11) CHANGE - Guggenheim now 7:30-8pm; Voice of the People now 8-9pm.

Sat(10) - CBS(Ch2) 7:30-8pm; CHANGE - John Reed King Show on WCBS-TV local; (was on WOR-TV local); audience participation quiz with King and singer Donald Richards; Sponsor - Flagstaff Foods; Agency - Weiss and Geller; Supervisor - Ernest Byfield Jr., W&G.

CBS(Ch2) CHANGE - 54th Street Revue; variety revue, previously announced to depart, continues indefinitely; 8-9pm Saturdays; alternates with "Ken Murray Show"; In The First Person now 7:15-7:30pm.

LAST WEEK'S TIME CHANGES

ABC -- On Trial now 8-8:30pm Fridays; Majority Rules now 9:30-10pm Fridays.

CBS -- Strictly For Laughs & Paul Arnold Show now 7-7:15pm & 7:15-7:30pm respectively, add Tues segment; now Monday through Friday; replaced "Prize Party"; Actors Studio now 9-10pm Fridays; alternates with "Ford Theater."

NBC -- American Forum of the Air now 7-7:30pm Saturdays; Village Barn now 10:30-11 Thu.

WOR -- What Happens Now now 7:30-8pm Tuesdays; Sports Interviews now 8:30-9pm Sat.

PIX -- Operation Maverick now 8:30-8:45pm Tuesdays; Six-Gun Playhouse now 5:30-6:30pm daily; News on the Hour now 7-7:15pm daily; Telepix now 6:30-6:45pm daily exc. Sat; TV Chapel now 7:15-7:45pm Sundays; This Is Your City now 8-8:30pm alt. Thu; Art Ford Show now 10-11pm Fridays; Mystery Hour now 7:15-8:45pm Saturdays.

LAST WEEK'S DEPARTURES

CBS -- Herb Shriner departed Saturday February 4.

DuM -- Spin the Picture departed Saturday January 28.

NBC -- You Are An Artist departed Tuesday January 31.

LAST WEEK'S ARRIVALS

ABC -- Europe Today debuted on WJZ-TV local; 7:55-8pm Sundays; Ted Malone narrates over film showing cities mentioned in "Crusade in Europe" as they are today.

CBS -- What's My Line? debuted from WCBS-TV to E&MW Nets; 8-8:30pm alternate Thursdays; (alternates with "The Show Goes On"); panel quiz in which attempt is made to guess the occupations of studio contestants; with MC John Daly, and panel members Louis Untermeyer & Dr. Richard Hoffman; Producer - Gil Fates, CBS; Director - Paul Monroe, CBS; Packagers - Todman-Goodson.

DuM -- Dinner Date debuted from WABD to E&MW Nets; 8-8:30pm Saturdays; with Vincent Lopez, his orchestra & vocalists, plus variety acts & celebrity table; remote from Hotel Taft; Director - Harry Coyle, DuMont.

Wrestling from Sunnyside Arena; 9pm to closing Mondays; professional matches with Dennis James as commentator picked up sponsor; Sponsor - Sunset Appliance Stores; Agency - William B. Doner.

NBC -- Lucky Strike Theater debuted from WNBT to 21 Sta E&MW Nets; 9:30-10:30pm every-other-Monday; Robert Montgomery's dramatic series based on film properties; Sponsor - Lucky Strike; Agency - BBD&O.

WOR -- Talent Parade debuted on WOR-TV local; 8-9pm Wednesdays; Night Book debuted on WOR-TV local; 8-8:30pm Thursdays; Let's Play Q-Ball debuted on WOR-TV local; 8:30-9pm Fridays; Sponsor - American Q-Ball Co; Agency - Blaine-Thompson; Wrestling from Hollywood debuted on WOR-TV local; 5:15-6:15pm Saturdays; on film; kinesc at KTLA H'wood; professional bouts from Olympic Auditorium, Los Angeles with commentator Dick Lane.

PIX -- Gail and Bill debuted on WPIX local; 7:15-7:30pm Mon thru Fri; Ben Gross Column of the Air debuted on WPIX local; 6:35-6:45pm Sun thru Fri; NY Rangers Hockey debuted on WPIX local; 8:15pm to conclusion Sun & Wed; Co-Sponsors - Sunset Appliances & Bruno-New York; Agency - Arnold Cohan; Tournament of Music debuted on WPIX local; 7:30-8pm Wednesdays.

FUTURES

Feb 13 -- Horse Races debut on WABD local; 11pm to closing nightly; films of the day's racing highlights at Hialeah Park, Miami.

Feb 14 -- Command Post debuts from WCBS-TV to 10 Stations E&MW Nets; 8-9pm Tuesdays; program, under sponsorship of US Army, will use Signal Corps films & live sequences to teach Army tactics & combat methods to Army Reserve members who will view program in their respective cities. Co-ordinating Producer - Giles O'Connor; Director - Sean Dillon.

Feb 15 -- Harry Hershfield's Talent Search; (first announced as "Battle of Boroughs"); debuts on WNBT local; 10:30-11pm Wednesdays; amateur talent chosen from contests at local RKO theaters in competition for prize of week's engagement at the Palace; with MC Harry Hershfield; Sponsor - Vim Electric in cooperation with RCA Victor; Agency - Arnold Cohan.

Feb 18 -- Winner Take All departs from WCBS-TV; Sponsor - NY Chevrolet Dealers; Agency-Campbell-Ewald.

Feb 21 -- Wendy Barrie debuts from WNBT to E&MW Nets; (departs from ABC Feb 16); 7:30-7:45pm Tues & Thurs; interview show with celebrity guests.

Feb 24 -- Hazel Scott debuts on WABD local; 7:45-8pm Fridays; pianist-songstress in a program of informal music; Sponsor - Sitroux Tissues (26 weeks); Agency - Franklin Bruck.

Mar 1 -- Boxing from St. Nicholas Arena; from WCBS-TV to E&MW Nets; 9:30-11pm Wednesdays; picks up sponsor; Sponsor - Pabst Beer; Agency - Warwick & Legler.

Mar 4 -- Paul Whiteman's TV Teen Club from WFIL-TV Phila to E&MW Nets; 8-9pm Saturday; talent show picks up sponsor for second half hour (first half sustaining); Sponsor - Griffin Shoe Polish; Agency - Bermingham, Castleton & Pierce.

March -- Alan Young debuts from WCBS-TV to E&MW Nets; date & time to be announced; comedy-variety show with Young & guests; Sponsor-Esso; Agcy-Marschalk&Pratt.

Mar 23 -- Edward Everett Horton debuts from WJZ-TV to E&MW Nets; 9:30-10pm Thurs; situation comedy with hotel setting starring Horton & guests; Sponsor - Packard Motors; Agency - Young & Rubicam; Producers - Monte Proser & David Levy.

Briefs From The Trade And General Press

RADIO-TV DIRECTORS STRIKE OFF - The threatened strike by members of the Radio & TV Directors Guild against the major networks and WOR-TV was averted Thursday (2) after some 20 hours of mediation between the Guild and network representatives. Minimum wages for TV Directors have been set at $125 per week, with an automatic advance over a 6 month period to $145 per week. Associate directors' pay was set at $100 per week, and floor managers start at $85 per week with an automatic advance in six months to $100 per week. Working hours for Guild members remain the same, but negotiations continue on commercial fees, severance pay and severance notice.

TELEVISION FORUMS SCHEDULED - The annual Television Institute, sponsored by Televiser Magazine, opens Monday (6) at the Hotel New Yorker. The three day forum will feature 65 speakers, among them Allen DuMont, Theodore Streibert, Myron Kirk & Worthington Miner, in a series of panels on television's problems and its future. The TBA Clinic, opening Wednesday (8) at the Waldorf, will have ABC Vice President Charles Barry as chairman. Special guest speakers will include Milton Berle & Bert Parks, as well as 16 other prominent industry representatives.

20TH DROPS TV APPLICATIONS - 20th Century-Fox Film Corporation has asked the FCC to bypass its applications for television stations in Boston, San Francisco and Seattle. The movie company plans to concentrate on the development of theater television with which they have been experimenting since 1948. Influencing the move were the theater television hearings recently instituted by the FCC, and the company's feeling that the project will play an important part in the industry's future.

DUMONT ANNOUNCES NEW SERVICE - Commander Mortimer W. Loewi, director of the DuMont Television Network, this week made public the "DuMont Closed Circuit Convention" plan. Project calls for convention activities of a business or industrial firm to be telecast to their salesmen, jobbers and retailers in any or all of 21 available cities on a closed circuit. Questions from any meeting in any city will be immediately answered from the main assembly in New York. Idea makes it possible for an executive to speak directly to any member of the lower echelons of his firm.

WOR-TV'S NEW FACILITIES - WOR-TV has added two new studios at 21 West 67th Street to their regular facilities at the New Amsterdam Roof. The studios, which opened Thursday (2) are each approximately 43 by 65 feet. (NY Times)

VIDEODEX REPORTS PUBLISHED- In an exclusive study based on the reports of Jay & Graham Research Organization, Chicago, "Today's Advertising" this week announced the results of a "Videodex" test of kinescopes. Picture clarity of three shows in three major markets was judged...one live, one cable and one kinescope city were used. Results showed kinescopes left "much to be desired." At the same time, Videodex released its 16-City Top Ten Television Program Ratings for the January 3-9 period. The order corresponds quite closely to the Pulse 7-City Ratings also carried below. We carried Hooper's December ratings last week, but his January figures have not yet been released.

PULSE TOP TEN - 7 Cities - January

Texaco Star Theater	NBC	58.4	The Goldbergs	CBS	33.7
Toast of the Town	CBS	39.8	Stop The Music	ABC	31.6
Godfrey's Talent Scouts	CBS	39.3	Studio One	CBS	30.8
Godfrey & His Friends	CBS	37.6	Suspense	CBS	28.2
Fireside Theater	NBC	33.8	Kraft Television Theater	NBC	27.2

Guests on TV — Permanent Cast Carried in Monthly Breakdown — Feb 4-Feb 11 1950

PROGRAM	NET	TIME	GUESTS
SATURDAY, FEBRUARY 4			
Cavalcade of Stars	DuM	9-10pm	Andy & Della Russell; Patricia Bowman, ballerina; Jay Marshall, comedian-magician; Monroe & Grant, trampolinists.
Ed Wynn Show	CBS	9-9:30pm	Garry Moore; Lita Baron, songstress.
Hollywood Screen Test	ABC	7:30-8pm	Selena Royle, lead; Helen Wood, violinist; Michael Thoma, Peter Martin, test actors.
Ken Murray Show	CBS	8-9pm	Raymond Massey in scene from Abe Lincoln in Illinois; Tony Labriola, comedian; Jack Mulhall, actor; Jimmy Wakely, cowboy singer; Rennie Renfro & dog Daisy; Fred Sanborn, comedian; Maidie & Ray, lariat experts; Joe Wong, comedian.
Jerome Hines Show	WOR	6:15-6:30pm	Shirley Dinsdale & puppet Judy Splinters.
Twenty Questions	WOR	8-8:30pm	Guy Lombardo
SUNDAY, FEBRUARY 5			
Celebrity Time	ABC	10-10:30pm	Wendy Barrie, Emlyn Williams, Margaret Whiting.
Colgate Theater	NBC	8:30-9pm	The Trap by Lynn Shubert; with Oliver Thorndyke, Mary K. Wells, Bernard Nedell, Paul Davis & John Marley.
Goodyear-Whiteman Revue	ABC	7-7:30pm	Mindy Carson & Pearl Hacker, singers.
Leave It To The Girls	NBC	8:30-9pm	Fred Birmingham, Esquire editor; Yvonne Adair; Betty Furness.
Philco Playhouse	NBC	9-10pm	The Sudden Guest by Christopher LaFarge; adapted by Joseph Liss; with Jean Muir, Florence Reed, John Baragrey, Tonio Selwart, Helen Carew & John Marriott.
Say It With Acting	NBC	6:30-7pm	Texas, Li'l Darlin' vs. Member of Wedding
Supper Club	NBC	8-8:30pm	Burgess Meredith, Ethel Waters, Franch. Tone
This Is Show Business	CBS	7:30-8pm	Ken Murray, guest panelist; Tony Labriola, comedian; Lina Romay, singer; Russell Swann, magician.
Toast of the Town	CBS	8-9pm	Luise Rainer; Mickey O'Shaughnessy, comedian; Rosita Serrano, singer; Walt Lang, dancer; Theresa Breuer, singer; Walter Nilsson, comedian; John Welde's Bears.

Guests on TV — Permanent Cast Carried in Monthly Breakdown — Feb 4-Feb 11 1950

PROGRAM	NET	TIME	GUESTS
MONDAY, FEBRUARY 6			
Chevrolet Tele-Theater	NBC	8-8:30pm	The Wine of Oropalo by John E. Hasty; with Helen Choate, Clarence Derwent, Victor Jory, Jack Arthur, Vilma Kurer, Albert Bergh.
Faye Emerson Show	CBS	11-11:15pm	Sid Caesar.
Godfrey Talent Scouts	CBS	8:30-9pm	Cedric Adams substitutes for Godfrey; Sarah Lynn, pianist-singer; Margaret Scott, concertinist; Fred Kendall, singer; Chester Crumpler, singer.
Lights Out	NBC	9-9:30pm	Dead Pigeon by John & Helen Boruff; with Phil Coolidge, Florida Friebus, Joel Ashley & John Boruff.
Mohawk Showroom	NBC	7:30-7:45pm	Juanita Hall.
OKay Mother	DuM	1-1:30pm	Mrs. Burl Ives.
Silver Theater	CBS	8-8:30pm	The Late Mr. Beasley by Felix Jackson; with Donald Curtis, Joyce Randolph, Walt Kohler, Dennis Allen, Michael Dreyfuss, Anna Minot & Norma Lehn.
Studio One	CBS	10-11pm	The Loud Red Patrick by Ruth McKenney; adapted by Worthington C. Miner; with Dick Foran, Barbara Bolton, Peg Hillias, Dorothy Blackburn, Joy Geffen & Larry Fletcher.
Vanity Fair	CBS	4:30-5pm	Steve Shannon, dir Greeting Card publishers; Ned Calmer, CBS news commentator.
Voice of Firestone	NBC	8:30-9pm	Lauritz Melchior.
TUESDAY, FEBRUARY 7			
Cavalcade of Bands	DuM	9-10pm	Xavier Cugat & Orchestra; Victor Borge; Tato & Julie, dancers; Edwards'-acrobats.
Eloise Salutes the Stars	DuM	7:30-7:45pm	Arleen Whelan; Unger Brothers, comics.
OKay Mother	DuM	1-1:30pm	Pearl Buck.
Opera Concert	WOR	8-8:30pm	Marilyn Cotlow, soprano; Bob Marshall.
Suspense	CBS	9:30-10pm	Escape This Night by Robert Stevens; adapted by Halsted Welles; with Peter Capell, Robert Harris, Donald Buka, Les Nielsen, Charlotte Keane.

Guests on TV — Permanent Cast Carried in Monthly Breakdown — Feb 4-Feb 11 1950

PROGRAM	NET	TIME	GUESTS
TUESDAY, FEBRUARY 7			
Texaco Star Theater	NBC	9-10pm	Pearl Bailey, Edw. Arnold, Ted Lewis.
Vanity Fair	CBS	4:30-5pm	Bill Ritter, photographer; Eunice Hunton Carter, legal adv. Natl. Coun. Negro Women.
WEDNESDAY, FEBRUARY 8			
At Home Show	CBS	7:45-8pm	Jane Wilson, singer.
The Clock	NBC	8:30-9pm	William and Mary by Frank Phares; with Byron Russell, Helen Kingstead, Olive Blakeney, Maurice Manson, Wyrley Birch.
Dinner At Sardi's	WOR	7:30-8pm	Arleen Whelan; David Burns; Yvonne Adair; Jan August, orchestra leader.
Abe Burrows' Almanac	CBS	9-9:30pm	Red Buttons; Bibi Osterwald, singer.
Mohawk Showroom	NBC	7:30-7:45pm	Herb Jeffries, singer.
Godfrey & Friends	CBS	8-9pm	Robert Q. Lewis substitutes for Godfrey; Earl, Jack & Betty, skaters.
Kraft Theater	NBC	9-10pm	The Dark Tower by Kaufman & Woollcott; with Flora Campbell, E.G. Marshall, John Newland, John McQuade, Mildred Natwick, Katherine Squire & Mercer McLeod.
OKay Mother	DuM	1-1:30pm	Mrs. Jolie Gabor.
Vanity Fair	CBS	4:30-5pm	Janet Botting Rhodes, Mademoiselle Mag.; John J. Pendergast, housing expeditor.
THURSDAY, FEBRUARY 9			
Wendy Barrie Show	ABC	9-9:30pm	Arleen Whelan; Constance Woodworth of "Flair"; David & Livingston, composers.
OKay Mother	DuM	1-1:30pm	Dolly Buttell, chinchilla breeder.
Vanity Fair	CBS	4:30-5pm	Samuel Kurinsky, interior designer.
FRIDAY, FEBRUARY 10			
Ford Theater	CBS	9-10pm	The Royal Family by Kaufman & Ferber; adapted by Norman Lessing; with Margaret Wycherly, Carol Goodner, Richard Waring, Jean Gillespie, Paula Trueman, Clay Clement, Mark Roberts & Theodore Newton.
Vanity Fair	CBS	4:30-5pm	Virginia Carter, fashion authority.
SATURDAY, FEBRUARY 11			
Ed Wynn Show	CBS	9-9:30pm	Ann Sheridan; Robert Clary, singer.

(This weekly feature is designed to serve as a clearing house for production techniques which have made those shows which we review outstanding in their categories)

#13 - "GOODYEAR-PAUL WHITEMAN REVUE"

DATE REVIEWED - Sunday January 29 - 7-7:30pm - from WJZ-TV to 39 Stations E&MW Nets.

SPONSOR	- Goodyear Rubber	CASTING	- Byron & Brown
AGENCY	- Young & Rubicam	SETTINGS	- James McNaughton
SUPERVISOR	- Roland Gillette, Y&R	COSTUMES	- Audrey
ABC PRODUCER	- Ward Byron	CHOREOGRAPHY	- Valerie Bettis
PROD-DIR	- William H. Brown Jr.,Y&R	RATING	- January Pulse 12.7
CHORAL DIR	- Pembroke Davenport	TELEVISION DEBUT	- November 6 1949

Although he is not the first top Radio personality to have moved into the Television orbit, the advent of Paul Whiteman with a big-time musical show is proper cause for marking down 1949 as a TV milestone year. "Pops" put Radio on its feet back in the 20's. The lavish presentation made by his current Goodyear Revue on video is one of the bigger boosts that the medium has received.

"The Goodyear-Paul Whiteman Revue" is ABC's kingpin attraction. To make it the prestige show that both network and sponsor desired, Whiteman has been accorded the finest production materials and techniques available. The result is a blend of rich, full music, expert choreography, and dramatic settings and camera work. As Musical Director for the network, Whiteman has been immersed in Television program development for some time. Last May, he launched his personal contribution, the "TV Teen Club"--an hour-long mammoth variety show emanating from Philadelphia, and utilizing youthful talent introduced by his daughter Margo. The program is still a featured part of ABC's Saturday night schedule.

Since its inception last Fall, "The Goodyear Revue" has been a top-flight attraction. Now embarking on its second 13-week cycle, the program promises to become a Sunday night institution in the familiar Whiteman Radio tradition. As befits a show that stars the "King of Jazz," the Goodyear program is pure music, much of it comprising melodies that Whiteman has helped make famous. Reviewed last Sunday evening, the program was "family style" enjoyment from the opening bars of the "Rhapsody in Blue" theme played by the 30-piece orchestra to the "When Day Is Done" finale. Featuring a Western theme, with a corral setting by James McNaughton, all songs and choreography adhered to this basic formula. Featured were Bob Crosby and a coterie of other guests, including Betty Ann Grove, Texas Jim Robertson and Phil Hanna. Youthful Junie Keegan contributed a number, and "Pops" himself presided over the orchestra and did his usual master of ceremonies chores in a relaxed and winning manner. Expert staging prevailed, with the choreography outstanding in the elaborate "Overture to Buffalo Bill" production number.

PRODUCTION POLICY - The program is co-produced by ABC's Ward Byron and Y&R's William Brown, both of whom combine commercial radio experience with musical backgrounds. With an assist from Whiteman, they guide the choice of musical numbers, comb night clubs, theaters and the like for guest talent, and oversee the program from conception to achievement. The show is first and foremost a musical presentation, and has as its air dignity and the scope that the camera can give to a musical revue. Comedy sketches are only occasionally inserted, since the program, unlike many of Y&R's shows, has no studio audience, and the producers believe that comedy skits fall flat without reaction from out front. In all cases, well-established music is used, and the music always dictates the treatment that each individual number should receive.

DIRECTOR'S POLICY - Brown believes that "the song's the thing": he works to point up the production values of each individual tune. Each tune used is an integral part of the over-all pattern; "filler" songs are never used. Rehearsals and telecasts are from ABC's immense Studio One, largest in the East, where it is possible to create effects comparable to those used in lavish Hollywood productions. Brown likes the single camera system...although there are 4 used on the show, he spends a long time on each individual camera, and employs a minimum of switching back and forth among them. This is possible because the cameras themselves are highly mobile, and move freely and noiselessly across the rubber floor of the studio. Overhead shots, some of which are made from 40 feet in the air, are characteristic of the program. The show was the first in TV to use a Hollywood boom camera, which gives almost unlimited scope to the "dolly in" shots and overhead angles.

TALENT & NUMBERS - Generally, one star name is used to head up the bill; other guests are well-established performers in the song-and-dance field. Two types of shows are done: a show which has a basic theme around which all the numbers are built, and a second type which is more of a night club style revue. Early programs featured short dramatic sequences with Broadway stars appearing in famous scenes from the classics. It was felt, however, that the sequences lacked punch when done out of context, and the idea was dropped, although it may be reinstated in a revised form in the future.

CHOREOGRAPHY - Valerie Bettis' choreography has won raves. Staged in the grand manner, although only six dancers are used, Miss Bettis achieves unusual dance patterns through camera work that concentrates on depth rather than width, giving dances a scope and 3-dimensional effect hitherto seen only on movie screens. At present on the road in a stage vehicle, Miss Bettis is expected back shortly. Meanwhile, Mary Jane Shea and Frank Westbrook are substituting for her.

SETTINGS & COSTUMES - James McNaughton's sets have received much press commendation, and were voted the best in the first annual ROSS REPORTS poll. The frontier set used on the January 29th telecast utilized all the studio space, the general procedure when a program is built around a single mood or theme. For the looser type of format, as many as five sets are built, the February 5th program featuring the replica of a city street and a colorful ballroom. The latter will illustrate the perspective which McNaughton achieves, and the height and depth made possible by the large dimensions of the studio. Free-lance designer Audrey supervises all costuming, doing an original if the proceedings demand the unusual, but more often selecting what she needs from one of the costume houses.

PRODUCTION SCHEDULE - Planning and scenic designs are generally done from 2 to 3 weeks ahead, and occupy Mondays and Tuesdays of each week. On Wednesdays, there is an orchestra rehearsal of all music for Sunday's telecast, followed by a recording of music for the dances which will be done 10 days hence; Thursday is an open day, with dry rehearsals occupying Fridays and Saturdays, and a 6 to 7 hour camera rehearsal on Sunday, followed by the 7 o'clock telecast.

COSTS - Present budget on the program (which has already hit a Hooper estimated at 20 plus), averages approximately $10,000 per week. Talent and scenic costs are the biggest items, with one movie star guest receiving $1500 recently, an usually high figure for talent on the program. No writer is now used, although before the first telecast on November 6, one was engaged at $750 per week. Pembroke Davenport, composer-conductor, and a chorus of four are recent additions.

COMMERCIALS - There are two commercials on the show, one live with a Goodyear dealer, played by Bernard Burke, showing his wares; the other is on film, with voice over, by announcer Jimmy Blaine. Films are made by Y&R, or one of half a dozen commercial film companies. When possible, live commercial is integrated into the show by a song...a western song commercial used on January 29th was written by Producer-Director Brown.

ADVERTISING AGENCY PROFILE #6

BENTON & BOWLES

ADDRESS: 444 Madison Avenue, New York 17, NY.....MUrray Hill 8-1100

PERSONNEL:

Walter Craig	- VP, Radio & TV	George Kern	- Time Buyer, Radio, TV
Wm Schneider	- Bus Mgr, Radio,TV	Edward Mead	- Mgr Copy Dept, Rad,TV

TV:		RAD:	
Herbert Leder	- Director of TV	T. McDermott	- Director of Radio
Wm Vallee	- Tech Director	LeRoy Bailey	- Script Editor
Douglas Burch	- TV Production	Ed Schneeberg	- Radio Copy
Hoyt Allen	- Directors	Don Wallace	- Directors
Oliver Barbour		Ralph Butler	
Charles Fisher		Hoyt Allen & Charles Fisher	

ACCOUNTS: Radio - General Foods for Maxwell House Coffee, Gaines Dog Food, Post's 40% Bran Flakes, Baker's Chocolate.....Proctor & Gamble for Ivory Snow, Tide, Prell Shampoo.....Norwich Pharmacal Co. for Pepto-Bismol.... Prudential Insurance Co..... Association of American Railroads.

Television - Crosley Div. of AVCO, General Foods for Maxwell House, Arnold Bread, Best Foods for Nucoa, Hellman's Mayonnaise, H-O Oat Meal, Presto Flour

RADIO BACKGROUND: Over a period of years, this agency has been a consistent top ranker in radio billings. Its time expenditures for 1949 have been estimated to approach $10,000,000, placing it third among all agencies in radio time buying. On the B&B roster of programs are: "Red Skelton", "Perry Mason" and "Life Can Be Beautiful" for Tide;"Jack Berch" and "The Family Hour" for Prudential; "Rosemary" for Ivory Snow;"When A Girl Marries" for Baker's Chocolate; "Juvenile Jury" for Gaines; "Portia Faces Life" for Post; "Wendy Warren"and "Father Knows Best" for Maxwell House..... also Spot Campaigns for Tide, Prell, Crosley, Ivory Snow, Florida Citrus, Best Foods, H-O Oats, Nucoa and 2 in 1 Shoe Shine.

THE TREND TO TV: The agency's time expenditures for Television in 1949 totaled close to $500,000, the sixth largest figure among all ad agencies. Although none of B&B's accounts have forsaken AM broadcasting for Television (and the agency has never urged such a move), three have taken an active plunge into video. The popular Tide spot commercial has been viewed in choice time spots for the past eight months. Maxwell House, which is very happy with its "Mama" on CBS-TV, has previously experimented with "leave It To The Girls", "Lambs Gambol" and "Meet The Press" on NBC-TV. And Best Foods cooperatively sponsors "Hollywood Screen Test" on ABC-TV for Nucoa, Presto Cake Flour, Hellman's Mayonaise and H-O Oatmeal.....although Post Cereals are currently inactive, B&B claims credit for the first TV animated cartoon, made for Post in 1947 by Ben Harrison.

TV GETS NEW ACCOUNTS: Two clients, not now in Network Radio, are currently active in Television programming. Crosley, which picked up "Who Said That" on NBC-TV last year and then added "This Is Show Business" on CBS-TV in September, has dropped the former in order to put its $2500 production costs into a talent hypo for "Show Business", which has become a top talent variety showcase..... Arnold Bread is reportedly happy enough with its local sponsor ship of "Faye Emerson" on WCBS-TV that it is considering putting her on the Eastern Network. Arnold is also active with spots.

AGENCY'S RADIO-TV POLICY: Comparative expenditures for 1949 (TV: ½ million, AM: 10 million dollars) are an indication of the department's philosophy. In essence, the agency and its clients are growing with the medium. Expanded TV coverage will encourage new sponsor activity. Agency prefers to buy packages that have already been tested, rather than create programs; film costs are felt to be prohibitve at the present time for programming; there is some concern over an apparent sell-out of choice time for Spot activity, but a new Tide commercial is in the works.

OVER 75 NETWORK RADIO ADVERTISERS DO NOT YET HAVE TELEVISION PROGRAMS

ALMOST 150 BRAND PRODUCTS FAMILIAR TO RADIO, NOT YET ON TV

Our listings on the following pages are the result of a compilation we made of lists furnished us by the respective networks. We checked their lists of Network Radio Advertisers between October 1949 and now, and compared them with our lists of Network Television Advertisers for a similar period.

Our results may not be absolutely complete - and we hope you will allow us an innocent mistake or two - but they are representative of the type of sponsors who have not yet seen fit to devote a part of their budgets (or additional budgets) to Network Television Programs. Some of those listed below have had wide Spot activity or one-shot holiday programs - and have been so indicated below. But they are listed because their Radio sponsorship has been of the Network Program variety.

Most frequent explanation given by these advertisers is that Television does not yet offer enough coverage to justify production and time costs. However, most are becoming increasingly aware of Television's selling power and are program hunting.

Network Radio Advertisers Not Yet Sponsoring Network Television Programs

SPONSOR (TV spot & one-shot activity indicated in parentheses).	PRODUCT	AGENCY
	AUTOMOTIVES	
Allis-Chalmers Mfg Co	Farm Equipment	Bert S. Gittins(Milwauk)
Champion Spark Plug	Spark Plugs	McManus,John & Adams(Det)
Fruehauf Trailer Co (TV Spots)	Trailers	Zimmer-Keller (Detroit)
Kaiser-Frazer (TV Spots)	Cars, Parts, Service	William Weintraub
DeSoto-Plymouth Dlrs (TV Spots)	Cars, Service	BBD&O
Int'l Harvester (TV Co-op in NYC)	Trucks, Farm Equipment	McCann-Erickson
	BEVERAGES	
Coca Cola	Soft Drink	D'Arcy
Joseph Schlitz Brewing Co	Beer	Young & Rubicam
Pepsi-Cola (TV Spots)	Soft Drink	Biow
Petri Wine (TV Spots)	Wines	Young & Rubicam
	CLOTHING	
Brown Shoe Co	Buster Brown Shoes	Leo Burnett (Chicago)
Adam Hat Stores	Adam Hats	William Weintraub
Frank H. Lee Co	Lee Hats	Grey
	CONFECTIONERY	
Ludens (TV Spots)	Fifth Avenue Candy Bar, Cough Drops	J.M. Mathes
M & M Limited	M & M Candies	Lynn Baker
Williamson Candy Co	Oh Henry Candy Bar	Aubrey, Moore & Wallace (Chicago)
William Wrigley Jr	Chewing Gum	Ruthrauff & Ryan (Chi)

Network Radio Advertisers Not Yet Sponsoring Network Television Programs

(Continued)

SPONSOR	PRODUCT	AGENCY
TV spot & one-shot activity indicated		
	DRUGS	
Lewis-Howe	Tums, NR Tablets	Dancer-Fitzgerald-Sample
Rexall Drug	Drug Products	BBD&O
Sterling Drug	Haley's M-O, Energine Astring-O-Sol, Double Danderine, Ionized Yeast, ZBT Baby Powder, Ayer's Pectoral, Cal Aspirin	Dancer-Fitzgerald-Sample
Whitehall Pharmacal	Anacin, Heet, Bisodol	John F. Murray
Carter Products (TV Spots)	Arrid	Sull, Stau, Col & Bayles
	Little Liver Pills	Ted Bates
Norwich Pharmacal	Pepto-Bismol, Unguentine	Benton & Bowles
Serutan (TV Spots)	Serutan, Nutrex, R-D-X, Lemel, Hi-V	Roy S. Durstine
Smith Brothers	Cough drops & syrup	Sull,Stau,Col & Bayles
Block Drug Co	Amm-i-dent Toothpaste	Cecil & Presbrey
Emerson Drug (TV Spots)	Bromo-Seltzer	BBD&O
Noxzema Chemical	Noxzema Products	Sull,Stau,Col & Bayles
Rhodes Pharmacal	Indrin	O'Neil,Larson & McMahon (Chicago)
	FOODS	
Campbell Soup Co	V-8 Juice, Catsup,Chili Sauce, Franco-American Spaghetti, Beans	Dancer-Fitzgerald-Sample
	Soups	Ward Wheelock (Phila)
General Foods	Calumet Baking Powder, Post's 40% Bran Flakes, Postum, Baker's Chocolate	Benton & Bowles
	Swansdown, Minute Rice, Baker's Coconut	Young & Rubicam
General Mills	Soft-As-Silk, Pancake & Waffle Flour	Knox Reeves(Minneapolis)
	Cheerios, Betty Crocker Cake Mixes, Gold Medal Flour	Dancer-Fitzgerald-Sample
Minnesota Valley Canning Co	Canned Vegetables	Leo Burnett (Chicago)
Pet Milk Sales Corp	Pet Milk, Sego Milk	Gardner (St.Louis)
Pillsbury Mills	Flour, Pie & Cake Mixes, Sno-Sheen, Farina	Leo Burnett (Chicago)
Quaker Oats	Puffed Wheat & Puffed Rice Sparkies	Sherman & Marquette(Chi)
H.J.Heinz	57 Variety Food Products	Maxon (Detroit)
George A. Hormel	Meat & Dairy Products	BBD&O (Minneapolis)
P.J. Ritter	Catsup, Chili Sauce	Clements (Phila)
Borden's (TV Spots)	Dairy Products	Kenyon & Eckhardt
Carnation Co	Evaporated Milk	Erwin,Wasey (Los Angeles)

Network Radio Advertisers Not Yet Sponsoring Network Television Programs
(Continued)

SPONSOR	PRODUCT	AGENCY
Continental Baking (TV Spots)	Wonder Bread, Hostess Cakes	Ted Bates
Cream Of Wheat	Cereal	BBD&O
Rosefield Packing	Skippy Peanut Butter	Guild,Bascom & Bonfigli (Chicago)
National Biscuit Co	Bakery Products	McCann-Erickson
Ralston-Purina	Ralston Cereal	Gardner (Chicago)
Armour & Co	Meats	Foote,Cone & Belding(Chi)
HOME APPLIANCES AND EQUIPMENT		
Club Aluminum Products	Aluminum household utensils	Leo Burnett (Chicago)
Seeman Brothers (TV Spots)	Air-Wick	William Weintraub
Armstrong Cork	Floor Coverings	BBD&O
INDUSTRIAL		
Association of American RR		Benton Bowles
Bell Telephone System		N.W. Ayer
E. I. du Pont de Nemours		BBD&O
United States Steel		BBD&O
Johns-Manville Corp		J.Walter Thompson
INSURANCE		
Metropolitan Life Insurance Co		Young & Rubicam
Equitable Life Assurance Society		Warwick & Legler
JEWELRY		
Bruner-Ritter	Watch bands, bracelets	Raymond Spector
LAUNDRY SOAPS AND CLEANSERS		
B.T. Babbitt Inc	Bab-O, Glim	Duane Jones
Faultless Starch Co	Laundry Starch	Bruce B. Brewer (Kan Cty)
S.C. Johnson	Johnson's Wax	Needham, Louis & Brorby (Chicago)
Manhattan Soap	Sweetheart, Blu-White	Duane Jones
Proctor & Gamble	Spic & Span, Lava, Joy	Biow
(other accounts active, & some here have spots)	Tide, Ivory Snow, Prell	Benton & Bowles
	Drene	Compton
	Camay Soap	Pedlar & Ryan
	Oxydol, Dreft, Shasta	Dancer-Fitzgerald-Sample
Pacific Coast Borax	20 Mule Team Borax & Boraxo	McCann-Erickson
Armour & Co	Dial Soap	Foote, Cone & Belding
Gold Seal Co	Cleaning Products, Wax	Campbell-Mithun
Cudahy Packing Co	Old Dutch Cleanser	Grant (Chicago)

Network Radio Advertisers Not Yet Sponsoring Network Television Programs
(Continued)

SPONSOR	PRODUCT	AGENCY
TV spot & one-shot activity indicated in parentheses.		
	MISCELLANEOUS	
Animal Foundation	Hunt Club Dog Food	Comstock,Duffes(Buffalo)
Eversharp (TV Spots)	Pens, Pencils, Razors & Blades	Biow
Gruen Watch	Watches	Grey
Hudson Coal	Coal & Coke	Clements (Philadelphia)
John Morrell	Red Heart Dog Food	N.W. Ayer (Chicago)
P.J. Ritter	Thrivo Dog Food	Clements (Philadelphia)
US Air Force Recruiting	Recruiting	Grant
Revere Camera	Movie Cameras & Equipment	Roche,Williams & Cleary (Chicago)
Elgin-American (TV One-Shot)	Compacts, Lighters, Cigarette Cases	Weiss & Geller (Chicago)
Ferry-Morse Seed Co	Seeds	McManus,John & Adams(Det)
Hall Brothers	Hallmark Greeting Cards	Foote, Cone & Belding
Longines-Wittnauer (TV One-Shot)	Watches	Victor A. Bennett
	PETROLEUM	
Pure Oil Co	Pure Oil Products	Leo Burnett (Chicago)
Skelly Oil Co	Petroleum Products	Henri,Hurst & McDonald (Chicago)
Phillips Petroleum	66 Gasoline & Oil	Lambert & Feasley
Richfield Oil Corp of NY	Oil & Gas	Morey, Humm & Johnstone
	TOBACCO AND CIGARETTES	
Brown & Williamson	Raleigh Cigarettes	Russel M. Seeds (Chi)
Liggett & Myers	Fatima Cigarettes	Cunningham & Walsh
Philip Morris	Revelation Smoking Tob.	Biow
R.J. Reynolds	Prince Albert Pipe Tob.	William Esty
	TOILET REQUISITES	
Campana Sales	Solitair Makeup, Coolies	Clements (Philadelphia)
Bristol-Myers	Ingram Shave Cream, Mum, Benex, Ammen	Doherty,Clifford & Shenfield
	Bufferin,Minute Rub	Young & Rubicam
Colgate-Palmolive-Peet (TV Spots)	Palmolive Shave Cream	Ted Bates
	Halo Shampoo, Cashmere Bouquet Soap, Veto, Ajax	Sherman & Marquette
Lever Brothers	Swan	BBD&O
	Lifebuoy, Rinso	Sul,Stauf, Col & Bayles
Wildroot	Hair Tonic	BBD&O
Lee Pharmacal	Spray-A-Wave	Dancer-Fitzgerald-Sample
Toni Co	Shampoo, Home Wave	Foote, Cone & Belding
Grove Labs	Fitch's Hair Tonic, 4 Way Cold Tablets	Harry B. Cohen